

ANNUAL SPECIALIST FIRST LIST

# AUTHOR & JOURNALIST

AUGUST

25 CENTS



## HAVE YOU MET IVERS McCRARY

Of Dallas, Texas?



MRS. McCRARY is a Texan who likes to fish. She also likes to write, and not long ago she wrote a book. It was a pretty good novel, when regarded as a first effort, but it wasn't good enough to draw an editorial nod. Knowing that a writer seldom sees the weak spots in his own work, she sent the manuscript to me for evaluation.

I recommended a complete revision, to which she agreed. Last week the book was released to bookshops and libraries throughout the nation under the title *The Greater Sin*. On the flyleaf is the dedication: "To CHARLES CARSON, whose counsel made this book a reality."

I mention these experiences to point up the fact that my clients are meeting with success today, that I am not coasting on something I did for someone twenty years ago.

I have no courses or printed lessons, but if your manuscript requires editing, professional criticism or complete revision, I can help you. Write today for my free folder entitled "Literary Help" and let me tell you how we get started.

Get your copy of  
my *Directory of*  
*Literary Agents*.  
25c coin.

INTERVIEWS BY ARRANGEMENT ONLY.

**CHARLES CARSON, Literary Consultant**

601 So. Vermont Ave., Los Angeles 5, Calif.

## THE OPPORTUNITY OF A LIFETIME . . .

You will become a selling writer if I take you in my limited group of writers, or it won't **cost you a penny!**

If you have tried "systems," "plans," "courses," etc., without success, write for my pamphlet which gives details of this unique offer.

One hitherto unpublished writer, working under my supervision, **SOLD MORE THAN 100 STORIES** within a four-month period. Here is a record no other teacher, school, or agency can approach.

**Send for the pamphlet today! It is FREE and puts you under no obligation.**

**GEORGE KELTON**

Malibu 1,

California

# Mostly Personal

For the past two months, I have been using this column for setting down some thinking about *Author & Journalist*, as a result of our experience together for more than a year and a half. As I indicated, I hoped to be able to bring forth some forward-looking suggestions by the time I concluded this series of thoughts. It is a distinct pleasure that I can do that this month.

But let me back-track just a moment, first. One matter is overwhelmingly true, I think, of writers in our modern civilization. That matter is that writers often feel—and often are—extremely isolated, sometimes lonely sorts of people. Inspiration and insight, knowledge and craftsmanship, are individual things; the writer has them, and when they add up to something important to say, he shares them with all who will read. One of the old classic paradoxes about art is that it is both particular and universal, individual and social, at the same time. The writer himself demonstrates the paradox.

The writer's problem—of working essentially alone with his own vision—is particularly true today, despite our great means of communication. Indeed, I think it is more so than in the days of Shakespeare's London or in the Paris of the 1920's. It is so, even in our large cities, where one may live for thirty years in the next room to a person and not know his name or character.

Anyone sitting for a few months in the editorial chair of *A&J* will be impressed with this fact. And he will be even more impressed with the fact that writers are more than hungry, even starved, for ways of battering down some of the isolation to achieve sharing of mutual achievement, problem, trouble. We hunt for those ways, and we keep them and expand them, if they prove useful. I agree with Dale White in this issue, that one of the important ways has been such a monthly journal as *A&J*, where writers can share and talk shop for a while each month, and in the magazine, we hope, find renewed determination, inspiration, concrete help, useful news. This, as I have said before, is the essential challenge of editing *A&J*.

The trade paper for writers is the core. But there are other helps, on the fringe to it. Two of them have been the writers' conferences or workshops, and the professional and semi-professional organizations, particularly the local writers'

workshops and clubs, where those clubs have been functioning adequately. And a third—probably increasingly more important than either of the other two—has been education—including the growth of professional consultation and criticism, the growth of writing training in college and adult education, and the private class, when led by a person of ability and the individual critic and teacher. That is why *A&J* has been so strongly—I believe I may say with pride, almost alone—*behind* all of these developments among writers.

A new one is appearing on the horizon. And in that development I get, finally, to my subject for this last in the series of editorials.

I repeat that the sense of individuality and isolation is among writers everywhere. The great majority of our readers, who live in the large cities, from Los Angeles and Denver to New York and Boston, from Seattle to Miami, would rise in righteous indignation if I suggested that they did not have this problem. But perhaps it is more obviously evident in the case of the writer in the small community or rural area, particularly in the West—where it is often a hop,

(Continued on Page 29)

## READING FOR AUGUST

Mostly Personal .....	3
Farming with a Typewriter .....	5
<i>Oliver H. Williams</i>	
The Magazine World .....	6
Farm Magazines	
<i>Josh M. Drake, Jr.</i>	
A Perfect What .....	7
<i>S. Omar Barker</i>	
Montana Develops Montana Writers .....	8
<i>Dale White</i>	
Advising the Beginner .....	9
<i>Alan Swallow</i>	
New Books .....	9
How to SEE IT in Your Mind .....	10
<i>Beatrice Lubin</i>	
Third Person Preferred .....	11
<i>Herbert Joseph Mangham</i>	
Case Histories .....	13
<i>Frank W. Ball</i>	
<i>Malcolm Hyatt</i>	
Specialist Market List .....	14
Radio-TV Markets .....	22
<i>Paul F. Rafael</i>	
Late Tips .....	24
Prize Contests .....	24
What the Editors Want Now .....	25
The Brief Case .....	28
Recommended Reading .....	30

Cover by *Lizabeth Furst*

## ANNOUNCEMENT

Delays in printing of *Author & Journalist* have occurred for the past two months as a result of difficulties in paper shipments.

AUTHOR & JOURNALIST, published monthly at 839 Pearl Street, Boulder, Colorado; Author & Journalist Publishing Co., Inc. Editor: Alan Swallow. Managing Editor: Horace Critchlow. Business Manager: Raymond B. Johnson. Associate Editor: Lura Elliot. Make-up Editor: J. K. Emery. Entered as second-class matter, May 5, 1948, at the Post Office at Boulder, Colorado, under the act of March 3, 1879. All rights reserved by Author & Journalist Publishing Co. Printed in the U.S.A. Founded, 1916, by Willard E. Hawkins. SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 25c. Phil L. Greenburg, Los Angeles advertising representative, Dunkirk 8-7104. Advertising rates furnished on request.

*We sell to all good markets...*

<b>A MOTION PICTURE SALE</b> <b>"Hard-Luck Diggings"</b> by Jack Vance 20TH-CENTURY FOX	<b>McCall's</b> <b>"The Great Invention"</b> by Maggi Miller	<b>TORONTO STAR WEEKLY</b> <b>"Take Two"</b> by Tedd Thomey	<b>PAGEANT</b> <b>"Is It a Fake?"</b> by Douglas J. Ingalls	<b>THRILLING DETECTIVE</b> <b>"Death Blot"</b> by Robert Turner
<b>Galaxy</b> SCIENCE FICTION <b>"The Devil's Advocate"</b> by Paul Anderson	<b>A DUTTON BOOK</b> <b>"Bugle's Wake"</b> by Curt Brandon	<b>ELERY QUEEN'S MYSTERY MAGAZINE</b> <b>"The Affair at Homer's Diner"</b> by John Eugene Hasty	<b>A 25¢ RIGHTS SALE</b> <b>"The Hibernating Blonde"</b> by Louise Trimble LION BOOKS, INC.	
<b>Boys' Life</b> <b>"Catch Yourself A Comet"</b> by Dr. R. S. Richardson	<b>ZANE GREY'S WESTERN MAGAZINE</b> <b>"Pot Shot"</b> by Will C. Brown	<b>THE American</b> MAGAZINE <b>"Highway Facts"</b> by Lou Simon	<b>SUSPENSE</b> <b>"Scavenger"</b> by Thomas Gilchrist	
<b>A FOREIGN RIGHTS SALE</b> <b>"Mountains Aweigh"</b> by W.F. Bress WRIGHT AND BROWN(London)	<b>SPORT</b> <b>"Anatomic Antagonist"</b> by Vince Lunny	<b>A RINEHART BOOK</b> <b>"The Big Sin"</b> by Jack Webb	<b>A RADIO-TV RIGHTS SALE</b> <b>"Swindler in Uniform"</b> by Ernest Zaugg MUTUAL NETWORK	
<b>Adventure</b> <b>"Each Man in His Time"</b> by Day Keene	<b>A JUVENILE BOOK</b> <b>"The Drummer of Vincennes"</b> JOHN C. WINSTON COMPANY	<b>ARGOSY</b> <b>"The Fire Killer"</b> A Novellette by Steve Frazee	<b>A SYNDICATE SALE</b> <b>"The Emerald-Crested Hoopoe"</b> by Gordon MacCreagh NEA SYNDICATE	
<b>SECRETS</b> <b>"It's A Small World"</b> by Emilie F. Flader	<b>NEW Love</b> <b>"Not The Type"</b> by Elizabeth Ring	<b>Esquire</b> THE MONTHLY FOR MEN <b>"Begin Again"</b> by C. S. Youd	<b>SPORTS AFIELD</b> <b>"How To Dress in 4 Minutes"</b> by Keith C. Schuyler	

*We'd like to sell them your material!*

**SERVICE:** If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

**TERMS: PROFESSIONALS:** If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

**NEWCOMERS:** As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, payable with material sent, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths; information on terms for other types of material upon request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

**Scott Meredith Literary Agency, 580 Fifth Avenue, N.Y. 19 N.Y.**

Comment on Scott Meredith's best-selling book, **WRITING TO SELL:**

"... Without glamour and apology this is a fine inside story on what clicks with the magazines... It is the right book about writing for the write-folks, told at the right time, from the right source, in the right way... a necessity for the beginner, good advice for the on-the-way-up writer... Mark it up and keep it constantly for reference, as it will be the best advisory editor you can have."

—Magazine Industry

# FARMING

## *with a typewriter*

Farming with a typewriter can be fun as well as profitable and it isn't necessary that the aspiring writer of agricultural copy be a graduate of an agriculture college. For instance, I'm a farmer who never hitched a plow; yet I've turned a lot of furrows with my typewriter, made a lot of friends and some money in more than three years of reporting and writing farm news.

Writing farm news is a fertile field and numerous daily and weekly papers as well as monthly farm periodicals are looking for farm news of all types. These markets are looking for accurate information about agriculture, success stories, and how-to-do-it articles, especially about farming practices adaptable to the area covered by the publication and the people in that area.

There are not too many writers trained in this field, but the writer who has a keen interest in life and people has a job awaiting him on the nearest newspaper of any size located in a territory which derives the bulk of its buying power from the farm or rural area.

The primary requisite for the writer of farm news, like any other type of writing, is the proverbial "nose for news." What the farm news writer lacks in agricultural knowledge, he can make up by asking questions of those who know. Too, he can do a little research on his own in farm periodicals and bulletins published by federal and state agriculture agencies.

If he wants to find out about practices best adapted to his area, the agriculture writer can obtain this information from the soil conservation service, county extension service agents, vocational agriculture instructor, and other persons interested in agriculture, not forgetting, of course, the successful farmer.

One day, while talking to one of the vocational agriculture teachers in Grayson County, Texas, for instance, I picked up two interesting stories about two of his students.

One of the boys had purchased six registered Hereford cattle for breeding purposes. Funds from this project were to pay this boy's way through college. That boy is now a student at one of the state colleges and is studying to be a veterinarian. This story appeared in the county's leading daily and in the *Farmer Stockman*.

I tried a catchy lead with this yarn. It went like this,

"Beef cattle may mean steaks on the table for most folks, but to James Pearce, Whitesboro Future Farmer, they're going to mean a stake in a degree of doctor of veterinary medicine."

The Farmers Home Administration supervisor for our county furnished another lead on a short

feature about a farmer who had in nine years, by his own initiative, rose from a tenant farmer to become owner of his own farm and a leader among the rural people in his community. He had shown the benefit of a program of balanced farming and good farm management. Too, this farmer had remodeled his old block-style farm house into one of modern design, one of the best in the community.

Obviously the theme for this yarn was "how he did it": A little about his background as a tenant farmer; what made him decide to own land in his own right; how he reconditioned the land on his farm by using soil conservation measures; and the parts of his farm program which help save as well as make the farm income.

A garden and an orchard mean saving on the farm income from cash crops for farmers in my territory. The county agriculture agent gave me a lead for a story on this assignment.

This particular farmer nets about \$850 annually from an acre of land under garden and orchard. All of the crop from this acre is used by the family. The value of the food consumed, canned, or frozen is based on current retail prices.

I started this article by posing a question:

"Mr. Farmer, what is an acre of your crop land worth?"

"The answer to that question varies, depending upon the individual farmer and his farm program, but J. C. Maples of the Gunter Community says it is possible to make \$850 from an acre of land annually."

I heard of a World War II veteran studying vocational agriculture under the GI Bill of Rights, who needed a corn sheller and harvester which would enable him to shorten his work hours so he could attend school and still farm. He made both pieces of equipment out of some old machine parts. He had been a garage mechanic before going into the service.

This story, too, had a catchy lead:

"A love for farming and a native streak of mechanical ability has spelled the difference between drudgery and mechanical farming for a North Texas veteran."

"Too little capital and too little time to farm while he studied vocational agriculture spurred Charlie Ferguson, of Howe, to shorten the hours between dawn and dusk."

A good lead, something constructive to say, and a good photograph for an illustration seem to be the important characteristics of an acceptable feature article on agriculture.

When writing for the dailies or weeklies in any locality, the personal success story and the yarn telling about adaptable farm practices that mean more profit for the farmer in the area top the list.

One of the first steps in covering farm news in your community or county is to find out the types of agriculture enterprises and the variety of sideline projects in which farm men, women, boys, and girls are engaged. Perhaps your community leads in the production of cotton, corn, poultry, dairy products, beef cattle, small grains. Perhaps there are reasons why farmers should stop their present type of farming and change to a variety of land use better suited to the particular soil types in your community.

Here are some of the things rural readers are interested in seeing in the news:

The condition of the crops as compared with last year and the estimated yield and gross income expected this year.

Unusual yields and how accomplished. Did the farmer use fertilizer? What type of soil was the crop produced on, sand, clay, blackland, mixed land? Was it bottom land or upland? Did he use soil building crops? What was the yield before he carried out these improvement practices?

Results of special variety tests, cotton, corn, grains, conducted by a local farmer. Did he receive help from agriculture workers, or did he put into practice ideas he had learned through reading farm news and journals?

Successful or in any way helpful experiences of local farmers. These may include livestock

feeding, swine raising, poultry raising, and others, giving details. There should be a number of success stories in your community.

How electricity has brought better living to farmers. New or in any way interesting uses of electricity or other farm power locally.

Preparations being made for community fairs and reports on them after they have been held.

Exhibits planned by local farmers for state, sectional or national fairs and the prizes received by local farmers at such fairs.

Concrete accomplishments of local organizations, home demonstration clubs, youth organizations, cow testing groups, community building of any kind.

Disease or insects affecting farm animals or crops and what the farmers are doing locally for their control.

New crops being grown in your community and the results. Tell about the yields and whether the farmers believe them a good money crop and the use and market for the crop.

The weather, giving full accounts of rainfall estimates, drouth, storms, hail or snow, and how it affects the crops or farm life.

Successful or in any way valuable marketing experiences of local farmers.

Especially commended farm practices by the local farmers, such as early plowing for wheat to combat disease and infestation, cotton insect control, especially early season control, poultry culling or the culling of herds of cattle and swine, crop rotation, diversified farming practices, and the keeping of accounts on production costs.

Reports of recreational or religious activities.

## THE MAGAZINE WORLD

FARM MAGAZINE BY JOSH M. DRAKE, JR.

If you have any knowledge of farming, gardening, or livestock and have an eighth grade education, you can write articles for farm magazines and sell almost everything you write.

My spelling is horrible and my grammar is worse, but I have sold articles and short stories to almost every farm magazine in America. I became a free-lance farm writer because of a series of things that happened to me.

I grew up on a farm and started writing Bang Bang stories when I was sixteen, but it was ten years later before I made that first sale. That was a true war story to *Foreign Service* in 1944, while I was serving in the South Pacific as an infantry officer.

Shortly after that a Jap shell blew off my left arm and two fingers from my right hand. While convalescing in an army hospital, I started pecking out true war yarns with one finger. I sold dozens of these to *American Legion*, *Our Navy*, *Leatherneck*, *The Link*, *Foreign Service*, *Infantry Journal*, and *Army Times*. For a short time I was sitting pretty; then the public suddenly grew tired of war stories.

My stuff started coming back. Joseph C. Keeley, editor of *American Legion Magazine*, who had bought a dozen of my offerings, wrote me a three-page letter explaining that they would print few first-person war yarns in the future. He suggested that I try another field. Why not write farm articles? I lived in an agricultural region. If I simply looked around I could probably find enough material to keep me busy.

It wasn't easy to change from dramatic war stories to instructive, down-to-earth farm articles. But I soon found farm editors to be a friendly lot who usually sent manuscripts back with long letters filled with helpful suggestions. None of them seemed to have cold rejection slips on their desks.

After a few months I was selling 400 to 2500-word how-to articles at a penny a word almost as fast as I could peck them out.

After a year I tried some of the higher paying farm magazines, but most of them came back. However, I did sell to *Country Gentleman* and *Successful Farming* in the same week. So far I have sold to every high paying farm magazine but *Farm Journal* and *Farm Quarterly*, and I haven't given them up.

If my articles fail in the top-paying bracket I

Author & Journalist

tr the middle-paying ones. If they fail there, I sell most of them to the good old reliable penny-a-word markets.

Farm editors are screaming for how-to articles, preferably with pictures. If you will take a camera and drive off the paved highways onto the dirt roads you can find enough material in ten hours to keep you writing for weeks.

Observe the farmers and ranchers. Stop and talk to them. You will find most of them friendly and helpful, after they learn you are not trying to sell anything.

If you see any labor-saving gadgets, find out how they are made and take pictures of them. Some farm mags pay as much as \$50 for a 300-word how-to-build article with one picture.

If the farmer's wife has a new way to make dill pickles or pack a school lunch, ask her how and take notes. Nearly every farm magazine has a woman's section that is chock full of how-to articles. If you would not like to see your byline on the woman's section, write it anyway and sign your wife's name to it.

However, if the article sells, you may run into the same difficulty that I do. My wife insists on keeping those checks made out to her.

Keep a check on all farm organizations in your vicinity. Outstanding achievements by 4-H clubs, FFA, and farm women's clubs are usually a sure sale.

I have sold articles to farm magazines on a variety of subjects. Here are a few of the articles I have sold: How to Help Your Rural Mail Carrier, How to Kill Johnson Grass, How You Can Help Improve Country Roads, Some Things to Consider When Buying a Farm, Ordering Chicks through the Mail, The Modern Cattle Rustler, The Farmer-Sportsman Feud, Don't Sell Your Farm, and Coyote Hunting in the Southwest.

Farm editors are always looking for articles that are related to farm life but do not read like a bulletin issued by the Department of Agriculture. Let the professors of the agricultural colleges write the technical articles. Unless you are an agricultural expert stick to down-to-earth articles about the dirt farmer and to the dirt farmer.

While you are writing for farm magazines keep an eye open for ideas that magazines in other fields would buy about farming. Recently I sold an article for ten cents a word to *Nation's Business* about rural-city relations. I sold another to *Coronet* about rural folks. In the November, 1950, issue of *Harper's* I had a short article about carrying the rural mail.

After you have worked with farmers a few years you will grow to appreciate their dry wit, their loyalty to their families, and their love of

their soil. Then and only then are you ready to write fiction about farm folks.

Most of my farm fiction is half truth. While I am driving up and down the dirt roads of rural America, I often see or hear of a true incident that later serves as a starter for a short story. I simply take the incident and let my characters perform as I think real farm people would perform under the same circumstances.

A word of caution to all would-be farm writers: Don't bluff. Farm editors know farming inside out. They can forgive you for bad spelling, sloppy grammar, and soiled manuscripts, but they hate a four-flusher. Learn something about farming before you try to write about it.

Be exact. If the farmers in western Oklahoma cover a new variety of cottonseed with two inches of dirt, don't guess at the planting depth and write three. If an error like that got by the editors, it would cause thousands of farmers to plant their cotton over. Many farmers read their farm magazines religiously and try the suggestions they read. The careless writer who causes farmers to lose time and money is promptly blacklisted by many farm editors.

Don't write down to farm people. Modern movies, radio, and magazine cartoons have branded the farmer as a hick, but don't be misled. The farmer has grown up. His sons are graduates from agricultural colleges and most of his daughters are in the city teaching school or editing magazines. Those daughters who stayed at home have heard all about the traveling salesman. The modern farmer is as well read as any other average American and he can talk about the United Nations and the chances the Dodgers have to win the pennant next year as easily as he tells of a new sheep dip he is using. He can sit at a banquet with the lawyer, doctor, and business man, and you can't point him out by his dress and action. And if he is called upon to make an after-dinner speech he usually comes through as well as the barber, postman, or teacher.

If you run across a story you think might be instructive, inspirational, or entertaining to the farmer, write it straight from the shoulder as if you were talking to your best friend. Farm editors can't find enough fresh free-lance material. Give them a try; they will treat you swell.



"The way I look at it I've got 'em over a barrel. Either they buy my story or I stop my subscription."

#### A PERFECT WHAT?

I wrote a poem—to me, sublime!  
My friends agreed 'twas a perfect rhyme!

Just what they meant left me in doubt—  
So I didn't ask them to spell it out!

—S. Omar Barker

# Montana Develops Montana Writers

DALE WHITE

Few writers in broad and distant Montana ever have the opportunity to attend writers' conferences or to counsel with editors in the book and magazine fields. Yet today Montana writers have more opportunity for help in their craft and for contacts with professionals and editors than writers in most states, thanks to a grass roots program set up by the Montana Institute of Arts.

Still in its growing stage, this statewide writers' project is one of several in the arts and crafts which got under way three years ago when the Montana Institute of the Arts (MIA) was organized under the leadership of Dr. H. G. Merriam of the English faculty of the University of Montana, long-time editor of *The Frontier and Midland*. The primary aim is to preserve the heritage of the state as found in its history and folklore, to stimulate creative work in the several arts, and to make these cultural resources available to Montanans.

The immediate concern of the writers, professional and amateur, who helped form their particular section was divided into these phases: assist communities to establish writer groups for self-help and purposeful study through recommendation of qualified writers' texts and aids, and periodic workshops conducted by professionals; set editorial acceptance as the standard and goal; encourage those who do not write with publication in mind to channel their efforts toward enlarging the neglected field of state history; and plan valuable workshops for the annual state festivals, while displaying material by Montana authors and on Montana subjects.

The final step—work toward the establishment of a summer writers' conference—was a most important final step in the grass roots growth, representing the culmination of years of dreaming and planning.

The first state writers' chairman was Joseph Kinsey Howard, outstanding Montana writer with a genius for organization and a self-made success to give him that ground-level understanding of the amateur writer's needs. Assisted by two top-flight Montana novelists, Mildred Walker and Norman Fox, the first state festival workshop in May, 1949 drew over 100 who returned to their separate desks with notebooks bulging with practical how's, do's, and don't's.

These professionals contributed their services to this workshop and others in several communities, taking time from their own work to help coming writers over the more obvious errors and difficulties, encouraging and directing their talents toward proper markets and, wherever possible, urging them to look for their inspiration

and material in Montana's past and present. Meanwhile Naomi Lane Babson was doing the same at Bozeman, Archie Joscelyn at Missoula.

That first festival workshop was organized with doubts clogging every idea and action. Did this sprawling, sparsely settled state so removed from the principal cultural centers of the United States even have enough writers, would-be, amateur, and otherwise, to support a workshop?

The answer was overwhelming. Over one hundred attended—not just the curious, the pretenders, but eager, anxious, help-starved, serious-minded workers who deluged the professionals with the kind of questions that showed their interests were genuine, not pretentious. The very atmosphere was electric with expectancy and amazement that so many would gather for such an event. Many traveled 300 to 400 miles each way to attend.

Previously, the only guide for many was the fact-packed pages of such a dependable monthly aid as *Author & Journalist*, with copies mailed from Butte, Bozeman, or Great Falls out to small villages and isolated ranchhouses. Suddenly, here was an actual meeting place for exchange of ideas, for answering questions, for the chance to see yourself not as an isolated workman but as one of many craftsmen. It was heart-warming, stimulating—even precious for being so rare in the state.

The second year Norman Fox carried on as state writers' chairman while Howard became director of the Northern Rocky Mountain Round-up of Regional Arts. Writers groups in Great Falls, Bozeman, Butte, Missoula, and Helena came into being, some with separate poetry groups. In its third year the state writers' section is headed by this author. Writers' groups appeared in the smaller towns—Miles City, Chinook, Whitehall, Kalispell. A new project of coordinating writer groups in projects with other sections—history, photography, etc.—was encouraged.

For instance, at Butte MIA members in writer, history, drama, and photography sections are working together in this way: neglected points of historical importance, such as ghost camps, buildings, and trails, are visited on outings. Photographers take pictures, history members check the facts, and writers put the material into shape for local feature articles, local and state library files, for marketing.

The East Shore Flathead Lake writers joined notebooks with history members to record the story of early Montana forts in pamphlet form. Miles City groups, 700 miles eastward, corralled in a summer barn theater production.

As in the other sections of the Montana Institute of the Arts, the statewide program of assistance to writers is one of the most significant steps forward in bringing the talents of Montanans into a foremost position, regionally. From the lone writer struggling away on a dry land ranch to the large membership of its biggest branch, the MIA, through the media of its quarterly bulletins, workshops, and festival, is bringing Montana writers out of their past isolation into a future significant for themselves and their state.

*Author & Journalist*

# ADVISING THE BEGINNER

ALAN SWALLOW

*Since the pulp magazines seem to have hit the skids these days, what do you think about the future for them?*

This column needs to be as concerned as possible about facts and opinions based on observation. I hate, at least, to introduce too much conjecture—and none at all which isn't labeled as conjecture.

Adventure and action fiction will undoubtedly be with us always. It is perennially popular. At this moment, as I see it, magazines are going through reshufflings as public tastes change—and, perhaps more important, as ways of meeting public tastes are changed. Action fiction is now available in 25-cent books; it has also been given a face-lifting into the new men's magazines and other markets. Under these competitions, the old pulps seem to lose ground. But the pulps are changing, too, as the bright editors of those magazines seek for new ground to hold what they have and recapture interest. I don't know what any of the pulp chains has yet found the full answer, but it is evident to me that they are on the way toward finding it.

Some of the observable changes are these: (1) an increasing use of non-fiction; (2) willingness to reach for the unusual and non-formula story, so long as it satisfies the needs of action fiction; (3) more and more emphasis on stories growing out of character.

Recently a good friend of mine who is one of the large sellers of western pulp fiction showed me a lengthy letter from one of the editors of a pulp chain. Since this letter was personal, both the editor and the writer shall remain anonymous. But the following paragraphs state the matter very well, I think:

"You've probably heard wild rumors and perhaps been a little disconcerted at seeing the reprints that we are using. We don't like this program any more than the authors, and as soon as sales justify an editorial budget that makes it possible to use all original stories, we'll naturally swing back again. However, all this is not nearly as alarming, or as doom-sounding, as some writers would seem to think. The net result is merely that we are screening stories a good deal more carefully than we had before, and at the same time trying to protect the rates of the people who do good stuff.

"I think that the day of the old hack pulp writer is pretty well over, and we are going after—and getting—a vastly better grade of story, more realistic and yet the kind which furnishes more or less the same fictional escape that any reader wants. I think that the emphasis now, as never before, is on character development, and the real story, as you so well know, is in the character himself rather than in some mechanical gimmick or incredibly motivated, so-called 'action'.

"As always, however, we do like stories where there are sympathetic characters, and stories that

end with some kind of a satisfactory conclusion. Those two points are very important, and also, I think, extremely reasonable."

*I would like to write illustrated articles but do not own a camera. Could I use the five-cent glossy postcards sold in various places, such as the Museum of Industry and Art, Marshall Field, etc., and send these together with my article on such subjects to magazines? Would they be either unsuitable or unacceptable?*

Most such cards are copyrighted and cannot, of course, be reproduced without permission. If an article were written specifically about the postcards or items pictured in the postcards, it is possible that the postcards would make suitable illustrations for that particular article, with permission secured to use the cards. But regular postcards are not to be used as substitutes for pictures needed for the usual article. In the first place, they would not be meeting the editorial needs for 8x5 glossy photos; in the second place, one would not have the right to reproduce most of them.

*In using newspaper stories as fact for articles, may a writer use the names of the persons involved?*

Fact—including names of persons—may be used in non-fiction if one is certain of the fact. It would be well to follow a few policies: (1) give source of material where convenient; (2) do not attribute to any person something not specifically indicated in the source; (3) if the matter is derogatory to any person, be especially careful about using names and particularly about accuracy of the facts involved.

## New Books

For many months we haven't seen a new, important book with a "general" approach to writing. The last two of the kind were Jules Archer's *I Sell What I Write* and Scott Meredith's *Writing to Sell*. Since then most books published have taken up more minute, specialized jobs in writing. Here are brief notes on some of the more interesting ones:

Roger H. Garrison's *A Creative Approach to Writing* (Holt, \$2.25) is a textbook, but one with some fresh and interesting ideas for stimulation and learning the craft. *Writing and Criticism: A Book for Margery Bianco* (The Horn Book, \$3.00) is a very beautifully-printed volume, with Valenti Angelo decorations, of interest to writers for children.

Vocational Guidance Manuals, Inc., has published two paper-bound volumes, *Opportunities in Free-Lance Writing* by Hazel Carter Maxon and *Opportunities in Journalism* by Elias E.

(Continued on Page 13)

# How to SEE IT in your mind

BEATRICE LUBIN

Do you have trouble writing in scenes? Are you like a friend who cried despairingly, "The plot's all right, suspense, building to climax. My characters are all right. Only, I can't write in scenes."

Writing in scenes is simple—but first you've got to learn the trick of *thinking* in scenes: seeing the scene, not just narrating what happened. For example, I recall that "Once to Every Woman," by Frederick Borg, has a plot that's old but gorgeously executed. It's the story of a young waitress who isn't satisfied with her co-worker for husband, since she's deep in a Hollywood dream. And the awakening to reality is very simple—just that the actress with whom she identifies herself, and the Great Lover, stop in at the highway lunch and she sees them, hears them, as they really are.

The writing in scenes, the excellent, vivid detail in each scene makes this story so good you're positive, analyzing it as a writer, that Borg saw and heard and felt with his characters:

"From behind her came a hard dry sound, suspiciously like a slap, and her mouth popped open in outraged surprise. A moment later Grant's head appeared beside hers. He was smiling that slow, bland smile of his that always infuriated her, and his left arm was tight around her as she struggled to return his salute.

"Temper, temper," he said, and made a sound like a setting hen. He looked down at her mother, still burdened with the heterogeneous offal from the cabin, and he gave her his special smile. There was a close bond between the two, a combination of respect for each other's determination to see things through, and a kind of mutual commiseration for the burdens Ruth imposed upon them.

"Hello, beautiful," he said.

"Hello, yourself," said Daisy, grinning back at him, and thinking what a handsome pair they made. Grant with his lean, blond good looks, and Ruth with her pert heart-shaped face, her soft young mouth, and her dark, shining hair.

"All this time Ruth was struggling to get free. Suddenly she gave a quick, convulsive twist and slipped out of his embrace, and Grant was alone in the window, looking, with that smile on his lips and his straw-colored hair falling over his eyes, like an amiable sheep dog. As usual, when he worked around the place, he was stripped to the waist, and his muscles were like cables under the bronzed skin. His eyes, when you could see them, were gray and calm and widely spaced, and when he smiled, which was often, they crinkled into gleaming slits."

This sample has very little happening, it isn't the sort of "dramatic" writing you perhaps mean when you say "scene." Yet definitely this is a scene, etched with excellent detail, done almost the way you'd see it in a movie. It sounds like description, doesn't it? But the art of seeing it in his mind has been responsible for Borg's being able to *show* this scene, interlarded with nar-

rative sentences, yet to have a **DRAMATIC** scene.

Notice that this isn't deathless prose. The cliché hunter will find much to kick about.

Now look at this bit, from "Love Is Elementary" by Jean C. Beckett:

"For a minute her face was blank, absolutely nobody home. Then light dawned, and her eyes grew big with a kind of horror. But that was only for a second. Next thing I knew she was smiling at me, kindly, the way you'd smile at a mentally defective child.

"She stood up and pulled the covers up round my chest. 'Jock darling, go to sleep now. It's late. Some day you'll understand these things.' She even patted my cheek.

"I slapped at her hand. 'What the devil are you talking about?'

"The starry-eyed dream stuff began again. 'That golf today—' She started floating round the room in a trance. 'Why, when I was out there with Dave I didn't know if I had a brassie or a putter in my hands. Why, when I see him coming towards me, my heart begins to pound. I start breathing too fast and my hands shake.'"

The scene-stuff (where they were, what they were doing, how it looked) is painted in deftly here, too. Again no deathless prose, no absence of pedestrian phrases, nothing so unusual that out of its context you'd be positive this was a successful, published, slick paper story. What helped put it into *American* was the vividness of writing in scenes, with sharply observed detail, with *showing* rather than narrating the story.

It is not that these two bits are not narrative. It is the type of narrative—they are narrated for eye, ear, emotion. Dramatic presentation is the key to scene-writing. Even an essentially quiet event in a story can be manipulated, in the writing, to dramatize its effect. Making the reader see the characters as they speak ("Temper, temper," he said **AND MADE A SOUND LIKE A SETTING HEN**). Letting the reader see the scene (**SHE STOOD UP AND PULLED THE COVERS UP ROUND MY CHEST. SHE EVEN PATTED MY CHEEK.**)

But you can't seem to do it, you moan. Or you try, and it doesn't come out right.

Before a writer can write it, or even revise it into his story, naturally he must be able to think it. In other words, the great trick in becoming a dramatic, vivid presenter of your fiction **IS TO BE ABLE TO SEE THE SCENE IN YOUR MIND.**

"You're either born with the knack, or the imagination—or you're not!" many people have told me flatly. That's nonsense.

*Visualizing* anything can be learned. Some of us learned unconsciously, in earliest childhood, and never realized quite how we learned, how we do it. Surely you've heard someone say, while off on a stream of remembering an experience, "I can close my eyes and see that house." For the writer who has difficulty in visualizing scenes,

Author & Journalist

closing your eyes and seeing things in your own experience is an excellent first step.

See in your mind some house, some room, some face out of your past. Merely the fleeting memory is not real visualizing. You must practice this, trace down your memories so that their detail is vivid, so that you can transfer your memory into words to *show* a reader that house, that room, that face. You must practice this! If your friends, mother, wife, or husband decide this writing fever has permanently addled you, stick with it anyway.

Close your eyes regularly, as in an exercise. Is your memory from long ago a certain house? What sort of roof? Color? Chimneys? Gutter? Smell the day you saw it. What else is associated with that house, in your memory? Voices, fragrances, events? Was it winter? Summer?

This is like exercising your arches for flat feet. After a while, the muscles of your mind—and your agility in expressing—grow strong and springy. You progress from remembering to actually re-creating, and from there you can visualize anything you need to.

For instance, I've trained myself so that when I've mislaid something, I'm able to think back to where I was the last moment I had it or saw it. I can sort out what my hands were doing, or what I was saying, or who was with me. My mind darts along hunting the position of that purse, that paper or wristwatch or belt I'm looking for—and usually, without moving a muscle, even if I'm miles away, I find the lost item.

Painters of my acquaintance have told me they can do this, too. Painting in the shapes, colors, textures of objects in our physical world has so stamped the look of things into their unconscious that they visualize at will. Writing, properly learned, must partake of this same intense famili-

arity with the look of things. Writing should go deeper, into the emotions of your characters, into the intangible undercurrents of actions, reactions, atmospheres, human mental climate.

Having trained yourself to visualize, even if what you transfer to paper seems thin at first, your next step is putting in a sound track. Dreaming up fiction, after all, is somewhat like watching a movie unwind on the projector in your mind. With enough practice, with enough words behind you, enough plots manipulated, your unconscious begins to work on story-ideas until your first draft, at its best, is simply taking down the mental movie.

We all must cut, shape, and accent the final story consciously. But soundly realizing your story, soundly dramatizing it, requires visualizing of a high order. And if you've never been able to add this baffling dimension to your work, try this first step in learning. Close your eyes. Think back. Select the details that are hazy. Put down the memory, completely, wholly.

If you still can't do it well enough, why not try a miniature stage set? Here's your shoe-box, or desk-top blotter. The story you're working on is boy fights girl. Here's your boy, pencil. Here's your girl, clip. **SPEAK YOUR DIALOGUE OUT LOUD**, move your hero and heroine, and as the tiny, fuzzy notions cross your mind—turn to your typewriter and get them down. In the writer's group I meet with, we found that for the first time for many writers, seeing the two little "puppets" made them come alive. Talking out the dialogue endowed them with characters, oddities, endearing little idiocies of their own. Visualizing via stage-set usually leads to visualizing without props. Millions of rewrites, disappointments, joys, later—several of our group could report, honestly, "Seeing it in my mind made me a writer."

### THIRD PERSON PREFERRED

HERBERT JOSEPH MANGHAM

A friend, who writes slick paper fiction, and I were discussing work in progress. "I'm doing another story in the atmosphere of 'Wind on the Waves,'" he said, "but I am writing this one in the third person. I'm trying to get out of the habit of writing so much in the first person."

"Why?" I asked.

"Too easy," he explained.

I saw immediately what he meant, and the meaning grew in significance as I thought it over. Slick-writer is a demon raconteur. He can talk at any length on any subject. All he needs is one human being with one good ear, and he's off. He can adapt his narrative to any age, sex, or degree of intelligence. And with his natural sparkle and gift for expression, it is only now and then that he becomes tedious. Some of his admirers who unconsciously ape his mannerisms succeed less often in keeping their audience rapt.

So when he writes in the first person, he automatically becomes the raconteur. His undeniable talent sometimes submerges in a tide of words. The story may turn out interesting but so lacking in

substance that it passes out of the mind as easily as it enters. He constantly has to battle what Ben Ames Williams so happily called the "deadly facility" that plagues all writers who have had years of newspaper experience.

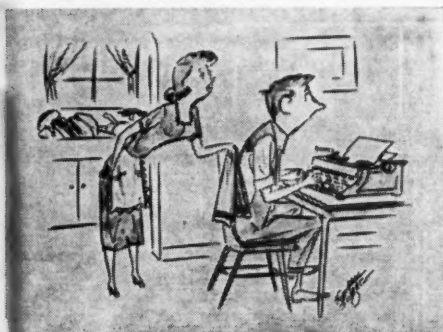
I began to think of Sidonie Thwostlethwaite (if I have embarrassed anybody by accidentally duplicating her name, I'll console her with a champagne supper and my hand in marriage), who had been confiding her creative problems in me. Sidonie had talent and a good mind, but with all her Phi Beta Kappa key and her common sense her prose read like chatter. She had gone from home to boarding school and a women's college and then directly into matrimony. She talked as you would expect, and wrote as she talked. Her poetry was more impressive, and improving to the point where it was finding acceptance in important publications. I could see a light.

More than one editor has remarked on the apparently astonishing fact that the level of submitted poetry is higher than that of prose; the effort of fitting his ideas to unrelenting forms forces the

author to put a higher gloss on his work. I had forbidden Sidonie *ever* to italicize a *single* word or to create "emphasis" by enclosing words in quotation marks. That and some other little femininisms were easily excised; but there still remained a baffling la-de-da that, combined with her amateurishness, made it seem as if she would never be able to train her sights beyond the women's page of the local paper, which was far from her goal.

When she tried the third-person discipline, the results were soon apparent. I found for myself I could add gloss to my own work. Those impulsive little informalities that the editor mercifully blue-penciled nearly always occurred in first-person writing; whenever I found myself slipping from third into first person, I reined up for a thorough examination. It wasn't the use of third person alone that enabled Sidonie eventually to produce professional prose, but it certainly was a big help. Especially, it provided us with another yardstick for the study of published work. We came to the conclusion that, while it is easier to write an article in the first person, it is easier to write a good article in the third person. We came to a lot of conclusions.

Most of the time we talk in the first person. Our



"The sink is overstocked."

years of talk create convenient ruts in our minds. Our minds are naturally lazy—call it overtaxed, if you prefer, but you're probably kidding yourself; so we unconsciously make shortcuts to ease them, clichés of thought and speech; we become garrulous at moments in order to hold the conversational reins in our hands until the idea we are trying to express takes form, or maybe in the desperate hope that an errant idea will find its way into the vacuum. So when we write in the first person, we drop into those ruts from habit. Clichés rush in to fill the vacuums; rambling passages that should be expressed in a sentence take up space that could be put to effective use, making the article tenuous and superficial. Our attempts at humor are too homey to have edge. Ideas remain half formulated. The inexperienced writer reading over his work subconsciously supplies the deficiencies; what he wants to say is in his mind, and it is not easy to separate what is only in his mind from what he has presented to his potential public.

The *New Yorker* writer does an article on a game-cock farm. He described my approach, how the farm looked to me, how I met the owner, how I reacted to the tour, what he said and what I said. It looks easy, and it is easy. Too easy for the amateur. Intensive experience has taught the *New Yorker* writer what to choose and where to stop; if he must repeat a banal remark, he knows how to present it so as to remove the odor. To use an English-classroom phrase, he has acquired form. That "effortless style" of the *New Yorker* is the result of sweat, often the sweat of a couple of staff writers whose names do not even appear on the masthead.

The inexperienced writer who uses the third person will find that his ruts often refuse to serve him. Not always; plenty of clichés and banalities will creep in, and will hover about watching their opportunity after the writer has any amount of experience. But when he cannot use his ruts, he will be forced to pave new roads. Thus his article will acquire a more professional aspect, if he is capable of the professional touch.

Of course, certain types of articles require the first person, such as the personal-experience article—"Educating Six Children on Poker Winnings," "How I Developed a Seductive Midriff," and this article. The interview may or may not require it; too often it is an intrusion. The horrible example of my experience is the interview the editor of a trade publication once conducted with Lillian Gish, in which he asked her twelve-line questions to which she meekly replied, "Yes," and then concluded by saying, "Flattered that Miss Gish agreed with my opinions, I excused myself," leaving his readers with the idea that Miss Gish was a colorless, monosyllabic female instead of an experienced woman who has written encyclopedia articles and advised such prominent figures as Max Reinhardt.

Some travel articles fall inevitably into the first person, although not as inevitably as the authors seem to think; the Mary-and-I travelogue, recounting Mary's cute persiflage with the Oaxaca serape weaver, becomes pretty painful. Then there is the world-affairs analysis by International Big Shot, what Winnie remarked to me at Teheran and its significance in the light of FDR's confidential divulgence at Quebec; but when you arrive at that point, you will know it. And how!

To a lesser extent our findings applied to fiction. When you write from "I's" viewpoint, you just go on and on, and what you have when you finish may be pleasantly facile or it may prattle like a bridge-tea character assassination. There are other pitfalls. The author may develop a grating omniscience. He may present himself as knowing things he never in the world would have known if he had stayed in character. Egotism creeps in. Women incline to banality, superficiality, glibness, and condescension (sorry, girls!). Men incline to vainglory, lordliness, facetiousness, and I extend no apology. Both sexes incline to verbosity. Women, no matter how clever, should never, never write in the first person singular masculine: "I, Bill Mullins, world's heavyweight champion, have a wife and two utterly darling children." Women do not have a command of the masculine vocabulary, nor is their comprehension of masculine psychology sufficient to justify their impersonation. This will come as a shock to the ones that

think they know all when they discover that a well-timed deep dish cherry pie will get them a mink stole. Even the tough-minded young ladies of the "tough" school of expression strike discordant notes. Please, girls, please!

## CASE HISTORIES

As a delegate to a Methodist rural life conference at Lincoln, Nebraska, in 1947, I was surprised (though I shouldn't have been) to learn that soil erosion was wreaking havoc with thousands of our rural churches. The percentages of closed churches and abandoned parishes traceable to nothing else but soil erosion were shockingly enlightening. Speeches from the bishops down called frantically for the preservation of our most precious asset. Pamphlets, pictures, and periodicals readily available in the convention hall gave me all the information I could use, and more. I would write of this tragic waste and its effect on the church.

Religion and soil erosion was my theme in selling to the *Southern Agriculturist*, Nashville, Tenn.; the *Adult Student Quarterly* (Methodist) Nashville; the *Christian Advocate* 740 Rush St., Chicago 11, and the *West Virginia Review*, Charleston, West Virginia. Other magazines reluctantly turned my articles down because they were not quite "in the groove." The central theme was a plea to the church for a closer cooperation with farmers and farm groups. Farmers were already interested in the preservation of the soil. The church needed to get interested—for its own salvation.

—Frank W. Ball

"How can I possibly break into print with a good-sized article in a nationally-circulated magazine?" thought I. None of the big-shot editors knew me, so my one salvation would be subject-matter. Countless ideas and subjects mulled in and out of my mind like a parade of vanishing shadows. But not one satisfied me! I wanted a subject that everyone is familiar with—national in scope with plenty of human interest saturating the piece.

One day, under my very nose, the figure of "Johnny," the cigarette bell hop, loomed before me. "Who is he? Is he real? Is he human as you and I? These questions hounded me for days, when I finally sat down and queried Henry Walsh Lee at *Reader's Digest* to ascertain whether he would like me to write an article on this human trade-mark.

Only a few days elapsed before Editor Lee wrote that he, too, thought of "Johnny" as a possible story. Besides giving me the green-light, the editor kindly gave me the name of Sid Wain, public relations man for Phillip Morris and Company, sponsors of "Johnny."

"Get right up to see Mr. Wain," wrote Editor Lee, "and I'm sure he'll give you all the material you need!"

It was probably the grandest letter I've ever received! Quickly I telephoned Mr. Wain at his

Park Avenue office and told him that *Reader's Digest* would like a story on "Johnny" and that I was commissioned to take care of the assignment. "Come right up to my office!" exclaimed Mr. Wain.

I met "Johnny" in person, and besides getting this first-hand material, Mr. Wain gave me reams of information about the midget which I incorporated into the story. Weeks later the script "The Story of Johnny" was completed. Mr. Wain read it and was highly pleased. Next he sent duplicate copies of the story to Alfred E. Lyon and George J. Henn, president and vice-president, respectively, of Phillip Morris and Company.

One day, after the article appeared in *Reader's Digest*, I received a telephone call from Mr. Henn inviting me to visit him at his office. Much to my amazement he showed me a copy of *Advertiser's Digest*, a reprint publication, which featured "The Story of Johnny."—Malcolm Hyatt.

## NEW BOOKS

(Continued from Page 9)

Sugarman (price not indicated, but normally available in libraries). Both are sketchy jobs of their subjects, the one on journalism more complete and sound than the one on the more difficult subject of free-lance writing.

A thorough source-book and guide to specialized work is *Public Relations* by William A. Nield and Raymond W. Miller (Ronald Press, \$5.00). A new printing is available, in paper binding, of *Writing and Selling Greeting Card Verse* by June Barr (The Writer, \$1.00).

*The Press and Society*, edited by George L. Bird and Frederic E. Merwin (Prentice-Hall, \$6.65) is an immense anthology of pieces designed to assess the "role of the press in American life." In *How to Test Readability* Rudolf Flesch (Harpers, \$1.00) continues his efforts to simplify the use of the English language.

*How to Write for Pleasure and Profit*, edited by Warren Bower (Lippincott, \$4.95), is an immense book, containing 35 good chapters on almost all aspects of writing. The book is a good balance between trying to cover the whole field and trying to be thorough about any one field. One of the better books.

*Advanced Writing* by Robert L. Zetler and W. George Crouch (Ronald Press, \$3.25) secures its name from its plan as a textbook for advanced comp classes in college. Sean O'Faolain's *The Short Story* (Devin-Adair, \$3.75) is a brilliant examination of the literary form by an outstanding writer of stories.

A good book in a most specialized field is *Editorial Cartooning* by Dick Spencer III (Iowa State College Press, \$2.75). The same publisher issues *A Guide to Radio-TV Writing* by Laurence R. Campbell, Harry E. Heath, Jr., and Ray V. Johnson, chiefly designed for textbook purposes. A.S.

(Books noted or other books for writers may be ordered from Author & Journalist Book Dept., Boulder, Colo.)

# Annual Specialist Market List

## ART—PHOTOGRAPHY

**Amateur Screen Photography**, 3021 N. Narragansett Ave., Chicago. (Bi-M-25) Illustrated, general, technical, or semi-technical articles for the amateur movie and slide hobbyists. 1000-1500; scenarios; fillers; art and figure photos of nudes or semi-nudes. \$5-\$20. Joseph Sorren. 1½-2c; fillers \$1-\$5; photos \$1-\$5. Acc. (No report in 1951.)

**Art News**, 684 Madison Ave., New York 21. (M-60) (Sept. through June) Articles on major contemporary painting and sculpture activities or techniques of noted artists. Alfred M. Frankfurter. 2c. Pub.

**Camera**, The. 306 N. Charles St., Baltimore 1. Md. (M-50) Practical illustrated articles on photography and amateur cinematography. 500 to 1800; illustrations extra. J. S. Rowan. 1c up. Acc.; photos, \$5.

**Home Movies**, 2017 Hollywood Blvd., Hollywood. (M-25) Articles on amateur movie making, 1500-2000; sketches and descriptions of movie making gadgets. Henry Provisor. ½c to 1c; photos \$1 to \$10. Pub.

**Modern Photography Magazine**, 22 E. 12th St., Cincinnati. (M-35) Entertaining, instructive, inspiring articles with photo illustrations; also individual photos, gadget ideas and cartoons on photography. Query A. W. Ahlens. Articles to 300; photos to \$25. Acc.

**Pictures**, The Snapshot Magazine, 343 State St., Rochester 4. N. Y. (M-Free) Amateur snaps, all subjects; no candid shots. Wyatt Brummitt. \$5. Acc.

**Popular Photography**, 368 Madison Ave., New York 17. (M-35) Illustrated articles on one particular phase of photography. 600-2000; \$10 glossy caps for each shot. Frank E. Penner. Ed. Approx. 2c. \$5 photo. Acc. Prints of high quality for salon section, showing outstanding technique and composition. \$10 up. amateur pix for "Pictures from our Readers" dept. \$3-\$10; pix and text for Photo Tip dept. \$5 with pix, \$3 if not. Color transparencies, carbons and wash-off relief prints for covers and inserts, varying prices. Technical data must accompany all pix.

**U. S. Camera Magazine**, 420 Lexington Ave., New York 17. (M-25) Fine photos with or without accompanying article material. Tom Maloney, Ed., Ed. Hauligan, Ming. Ed. Good rates; sliding scale. (Write for data sheet for contributors. Looking for adventure fiction on photography.) Pub.

## BOATING—YACHTING

**Boating Industry**, 505 Pleasant St., St. Joseph, Mich. (8 times a year.) Success stories of boat dealers with pictures. Jerome C. Patterson. 2-3c, photos \$3-\$5. Pub.

**Motor Boat**, Combined with Power Boating, 43 Beekman St., New York. (M-25) Practical articles for boat owners. No general articles. Not technical or semi-technical in nature. No poetry. Wm. F. Crosby.

**Pacific Motor Boat** (Miller-Freeman), 71 Columbia St., Seattle 4. (M-35) Illustrated features on boating subjects, pleasure or commercial; confined to Pacific Coast background; news items. Photographs. L. E. Munz. 1-2c. Pub.

**Rudder**, The. 0 Murray St., New York 7. (M-40) Illustrated how-to-do-it articles on every phase of boating. 1500. Boris Lauer-Leonard. Varying rates. Photos \$5. Pub.

**Sea**, 344 Wall St., Los Angeles. Articles and fiction on motor boating, outboard boating, yachting; humor; photos. H. B. Warren. 50c col. inch. \$1-\$3, photos. Pub.

**Yachting**, 205 E. 42nd St., New York. (M-50) Factual yachting material, advice stories and technical articles on design, rigging, etc., 2000-3000. Cartoons. Photos containing unusual yachting features. H. L. Stone. 2½c up. Acc.

## CARTOONS—HUMOR

**Comedy Magazine**, same specifications and address as for Jest Magazine.

**Comedy World**, 104 E. 40th St., New York 16. (M-25) Trade journal of comedy world. Staff written. Cartoon showcase, \$5. Frequent gag prize contests. George Lewis. Payment in reprint only.

**Gags** (Triangle Pubs., Inc.), 400 N. Broad St., Philadelphia. (M-25) Cartoons and general humor. Good rates for gags, cartoons. Acc. Del Poore. (No report for 1951.)

**Funnybone Gazette** (Big City Pub. Co.), Tenafly, N. J. (W) Humorous articles to 1000; cartoons. No short jokes. Varying rates. (No report for 1951.)

**Jest Magazine** (Skyline Publications), 45 W. 34th St., New York 1. (Q-25) Light, fast-moving short stories, 250-1500; cartoons featuring situations, girls, human interest. Ernest N. Denver. 2c; \$7.50-\$10 up for cartoons. Acc.

**Joker Magazine** (Skyline Publications), 45 W. 34th St., New York 1. (Q) Same requirements as Jest Magazine.

**Military Service News**, The. Box 127, Fort Sam Houston, Texas. (W-5) Cartoons of Army life, especially in training camps. S. Deane Wasson. \$1 min. Acc.

**1000 Jokes Magazine** (Dell Publications), 261 5th Ave., New York 16. (Q-15) Humorous short short pieces, 200-600 words, \$15-\$25. See magazine before submitting. Cartoons, \$15. Cartoon spreads, to \$100. Does not buy jokes. Bill Yates. Acc.

**Pack O' Fun**, 205 E. 42nd St., New York. Humorous paragraphs on girl fun. Verses not over 32 lines. Girl or zany cartoons. Paragraphs \$1; verse, 25c a line; cartoons, \$10. Acc. A. L. (Red) Kirby.

## PROMPT PUBLISHING SERVICE

Novels, Stories, Books, Plays, Radio, Poems  
EDITORS appreciate and BUY ready manuscripts in correct style, with flawless spelling, punctuation and grammar.  
Excellent 20 lb. bond. Carbon copy. 50c per 1000 words.  
Reformatted envelopes and cartons used in shipping.  
NOVELS beautifully tailored to present the most inviting appearance.

**MARIE ADAMS**

480 Blair Avenue St. Paul 3, Minnesota

**Quise**, P. O. Box 611, Indianapolis, Ind. (W-10) A reading and research service beamed primarily at the public speaking field. Buys only short, original humorous anecdotes of the "It happened to me" type. 100-200. Address: Humor Editor. Varying rates. Acc.

**Smiles**, 215 4th Ave., New York 3. (Bi-M-25) Articles, short-short stories, dialogue, etc. in editorial, journalistic, fictional, or any other style so long as it's funny. Screwball copy; sophisticated humor (if clean); satire—even slapstick; cartoons. No jokes or cartoon ideas. Best length, 600-800. Buys four months ahead of publication. 3c. Acc. (No report for 1951.)

## HEALTH—MEDICAL

**Baby Talk**, 149 Madison Ave., New York 16. True experiences. 500-1000, by mother or father about baby, baby care, family relations; age range, pre-natal-2 years. Ruth Newburn Sedas. 2c. Acc.

**Hospitals**, 18 E. Division St., Chicago 10. (M) All articles contributed gratis by people in the hospital field or authorities interested in hospital operation. John M. Storm.

**Life and Health** (Review & Herald Publishing Assn.) Washington 12, D. C. (M-25) Query for requirements. Dr. J. DeWitt Fox. Varying rates. Acc.

**Nurses World**, 468 4th Ave., New York 16. (M-25) Articles relating to nurses and nursing, 1800-2500. Drawings and photos desirable. 1c. Pub.

**Outwitting Handicaps**, 15327 San Juan Drive, Detroit 21, Mich. (Official organ of We, The Handicapped, Inc.) Detailed descriptions of devices, gadgets, or methods that compensate for physical limitations of a handicap. Uses "How I Did It" health recovery stories. 1000 to 3000, preferably first person—emphasizing the how and why aint. Pictures when available. "How to do it" features on successful home businesses. \$1-\$25 for descriptions of devices. 1c up for articles. Acc. Harry E. Smithson.

**Physical Culture**, 220 E. 42nd St., New York 17. (Bi-M-25) Uses articles contributing in some way to mental and physical health and joy, to 1000. Personal experiences preferred. Bernard Macfadden. 2c. Articles by arrangement; photos, \$5. Pub.

**R. N. A Magazine for Registered and Professional Nurses**, Rutherford, N. J. (M-controlled) Articles, factual or human-interest, pertaining to nursing, 1500-1800. Alice R. Clarke. R.N. 2c-3c. Pub.

**Sexology** (Gernsback), 25 W. Broadway, New York. (M-25); (Q-50) Medical, psychological articles, preferably by physicians. ½c to 1c. Pub.

**Sunshine and Health** (Outdoor Pub. Co.), Mays Landing, N. J. (M-25) Articles on nudist theme, 1200, 1800, 2400; short stories, novelettes, serials (rarely), verse, fillers, news items, with outdoor health theme; humorous skits; cartoons of non-nudist and conventional society. Haley Boone. 1c-1½c; verse, \$1 stanza; shorts, \$2-\$5. Pub. (No report for 1951.)

**Teddy's Health** (American Medical Assoc.), 535 N. Dearborn St., Chicago 10. (Formerly Hygeia.) Articles on any aspect of private, public, school health; need material to meet normal health interests of well people of high school to early middle age. Dr. W. W. Bauer. 2c. Acc.

**Volta Review**, 1537 35th St., N.W. Washington 7, D. C. (M-35) Articles dealing with effect of deafness on individual and ways of overcoming such effect. Authentic success stories of the deaf who speak. No fiction; almost no verse. Josephine B. Timberlake. \$2 page. Pub.

**You & Health**, 227 E. 44th St., New York 17. (Q) Authentic, entertaining, helpful articles on all phases of health, 300-3000. Douglas E. Lorton. Good rates. Acc.

**Color**, P. O. Box 297, Charleston 21, W. Va. (M-25) Articles, photos, general human interest, with pictorial interest predominant. 1. J. K. Wells. Varying rates. Pub.

**Crisis**, The. 20 W. 40th St., New York 18. (M-15) Articles 1800-2000; short stories, 1500-1800; short poems; photos of Negro life and achievement. James W. Ivy. Payment by agreement. Ebony, 1820 S. Michigan, Chicago 16. (M-30) Articles involving Negroes, 1500. John H. Johnson. \$25; photos, \$5. Acc.

**Journal of Negro Education**, The, Bureau of Educational Research, Howard University, Washington 1, D. C. (Q-81, Year-books, \$2) Articles dealing with problems faced by Negro and other minority groups in the U. S. in particular and in the world in general. Chas. H. Thompson. No remuneration.

**National Negro Health News**, Federal Security Agency, Washington 25, D. C. (Q-Free) A government publication, health news, illustrations, related subjects. Dr. Roscoe C. Brown.

**Negro Digest**, 1820 S. Michigan Ave., Chicago 16. (M-25) Articles dealing with Negro achievement to 1000; fiction 2000-2500. Era Belle Thompson. \$25. Pub.

**Negro Traveler**, The. 11717-11727 S. Vincennes, Chicago 43. (M-25) Human interest articles on transportation subjects of interest to waiters, cooks, maids, dining car waiters, redcaps, and others in the field. Articles on home clothes, and women for 16-page women's section, 2500. True Romance stories. Clarence M. Markham, Jr. 1c up. Pub, sometimes Acc.

**Our World**, 35 W. 43rd St., New York 16. Picture continuities on Negro life. John E. Davis. Average payment, \$50 page. Pub. (No report for 1951.)

**False**, 2627 Bowen Rd., S.E., Washington 20, D. C. (M-25) Articles, 800-1000, features, hobbies, human interest unusual

## ARE YOU A SELLING WRITER?

If not, my Coaching Plan will get you started.  
Cost low and results thrillingly satisfactory. Write for info and free talent quiz. My book, MODERN WRITERS, now selling for \$3.00.

**MARY KAY TENNISON**

Agent & Counselor  
16604 S. Berendo Ave., Gardena, Calif.

occupations, anecdotes, racial, success stories; verse; photos, cartoons. Helen S. Mason, Ind., Acc.  
 Service, Tuskegee Institute, Tuskegee, Okla. (M-15) Feature articles, short stories, serials. Mrs. G. E. Munday. Acc. (No report for 1951.)

#### PICTURE MAGAZINES

**Hit** (Volitant Publishing Co.), 105 E. 35th St., New York 16. (M) Same requirements as **Life**.  
**Life** (Volitant Publishing Co.), 105 E. 35th St., New York 16. (M) At present in the market for photo sets with girls, unusual photo sets, and comedy sets. Adrian Lopez. \$6 photo. Acc.  
**Life, Time and Life Bldg.**, New York 20. (W-20) Photos of national and world news events, human-interest pictures series. Free-lance market small. Good rates, Acc.  
**Look**, 448 Madison Ave., New York 22. (BI-W-15) Human-interest articles preferably focused on one person, one family, one group, not much interested in inanimate subjects. Woodrow Wright, Ex. Ed. Good rates, Acc.  
**Movie Life** (Ideal), 295 Madison Ave., New York 17. (M-25) Informal, candid pictures of screen personalities, well-captioned. "Angle" stories done in pictures especially desired. Betty Etter. Good rates, Acc. (No report on Ideal magazines for 1951.)  
**Movie Stars Parade** (Ideal), 295 Madison Ave., New York 17. (M-15) Articles on motion picture personalities to 1500 on assignment only. Diana Lurvey. Reasonable rates, Acc.  
**Navy Pictorial News**, 625 W. Ocean Ave., Norfolk, Va. (Q-25) Illustrated naval and sea stories. Frank Sullivan. \$5 col. (10"x 7"). Pub.  
**Parade**, 405 Lexington Ave., New York. (W-Sunday newspaper supplement.) General interest picture stories. Jess Gorkin. \$500-\$1500. Acc.  
**Picture News in Color and Action**, 118 E. 40th St., New York. (M-10) News features and adventure-type serials based on true stories, suitable for comic-strip picturization. Emile Gaurvau, Ex. Ed. \$5 page, Acc.  
**Scholastic Role**, 18 Journalism Bldg., Univ. of Minnesota, Minneapolis 14. (M) Photos of High School actors, some with captions; no articles; cartoons by high school students. Up to \$10 per photo. Pub.  
**See** (See Pub. Co.), 10 E. 40th St., New York. (BI-M-15) Photos with authentic and unusual story backgrounds. Candid action type preferred. All photos must be in good taste. Also, human interest, glamour girl and controversial subjects. Timely, humorous cartoons, \$2 up, photos, good prices. Acc.  
**Stare Magazine** (Skyline Publications), 45 W. 34th St., New York 1. (Q) Photo features to 1500 on people in interesting situations; family, industry, entertainment. Steven Andre. Photos \$6, Acc.

#### OUTDOOR—HUNTING—FISHING—FORESTRY

**Alaska Sportsman**, The Ketchikan, Alaska. (M-25) True stories, Alaska interest. 2000-5000; outdoor fact articles; Alaska sports cartoons, photos. Emery F. Tobin. 15c, Pub.  
**American Field**, The, 222 W. Adams St., Chicago 6. (W-20) Articles to 3500, and short stories on out-of-door recreative sports, particularly hunting of upland game birds with sporting dogs, 1500. Wm. F. Brown. Varying rates, Acc.  
**American Forests**, 919 17th St., N.W., Washington 6, D. C. (M-50) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation, 1000-2500; out-of-door photos. Nort Baser. 2c up, Acc.  
**American Rifleman**, 1600 Rhode Island Ave., Washington 6, D. C. (M-44) Technical material; small arms, hunting, gunsmithing, etc. Also articles dealing with military small arms. No fiction or verse. Contributors must have expert knowledge of small-arms subjects. Up to 5c; photos, \$5, Acc. John Scofield.  
**Canadian Sports Digest**, 151½ Richmond St., Toronto, Ont. (M-25) Market for sports articles, of Canadian nature, or on Canadians in U. S. sports scene, or on subject matter of interest in the Dominion; profiles, odd facts about sports, general sports material. No fiction, verse. Philip M. Stone. 1-2c, Pub.  
**Field and Stream** (Warner), 515 Madison Ave., New York 22. (M-25) Illustrated camping, fishing, hunting articles, 1500-3000. Hugh Grey. 5c up, Acc.  
**Fisherman**, The, 22 E. High St., Oxford, O. Articles to 4000, chiefly about fishing in Midwest. Factual treatments, true adventures, wild-life and conservation; photos black and white and color. George Fichter. Articles, 2c; photos \$3 to \$100, Pub.  
**Forest and Outdoors**, 4795 St. Catherine St., W., Montreal 6. High-class material dealing with the outdoors from the standpoint of hunter, angler, week-end camper. Canadian background, slanted towards conservation of woods, wildlife, water. Length, 1800. 1½-2c, Pub.; photos, \$3; cover photo \$10.

#### I FIND THE BEST IN YOUR STORY

and build it into brilliance, originality and appeal. Rewriting 1000 words, I show you how to write and plot with mastery and confidence. You will see your story grow into "the story you have dreamed of writing."

The cost is \$5 for any story under 8000 words.

#### BAYARD D. YORK

204 Raymond Road West Hartford 7, Conn.

#### WRITE SONGS

Magazine For Songwriters!

Vital Tips — Monthly Contest

Songsharks Exposed!

#### THE SONGWRITER'S REVIEW

Sample 25c \$2 per year

1650-D Broadway, New York 19, N. Y.



#### Graduate Now Leading Author

A. E. Van Vogt, one of the all-time greats in science fiction, author of five published books, scores of stories and novelettes, writes: "The Palmer Course is excellent. It was a milestone in my career."

## This Free Book May Help You Increase Your Income

### Learn at Home to Write More Salable Stories, Articles, Radio-TV Scripts

If you earn less than \$6000 a year as a writer, you owe it to yourself to read "The Art of Writing Salable Stories." Packed with useful information, this book tells about easily-reached markets; suggests ideas and sources of material to write about; answers many questions about writing for magazines, newspaper features, radio and TV. It explains Palmer's proven home-study training for higher income; tells what such famous authors as Rupert Hughes, Katherine Newlin Burt, Keith Monroe, and successful graduates say about Palmer.

#### Student Wins \$240 in Contest

Modern Romance was sponsoring a contest. They accepted my first story for \$240. I'm thankful I signed up for the Palmer Course!"—Mrs. Helen Vanderbeke, Davenport, Iowa.

#### Sells to TODAY'S WOMAN

"Made my first sale — an article called 'Budget Entertaining' to Today's Woman, then sold an article to *Television*. Definitely, the Palmer course has helped me."—Marlen Barker, Hicksville, N. Y.

"The Art of Writing Salable Stories" is a stimulating book. You may read it and lay it aside—or it may be worth real money to you. Free—no obligation; no salesman will call. Send for your free copy today.

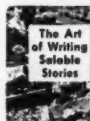
## Palmer Institute of Authorship

Established 1917

Member, National Home Study Council

1680 N. Sycamore, Desk G-81

Hollywood 28, California



**FREE**

Palmer Institute of Authorship  
1680 N. Sycamore  
Hollywood 28, Calif., Desk G-81

Please send me free book, "The Art of Writing Salable Stories," explaining the unique features of your training. This request is confidential and no salesman will call.

Mr. )  
 Mrs. )  
 Miss )  
 Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Please print clearly.

# WHAT SELLS A STORY?

INTEREST is the FIRST—and the LAST requirement.

EVERY STORY that sells must first of all interest the readers and editors. Then it must be of interest to the reading public.

A SUCCESSFUL story appeals to one or more of these reader-interests: sentiment, the sense of adventure, the sense of humor, the practical sense of getting ahead, gaining a livelihood.

If a story is sufficiently interesting to a large number of readers it will sell before other stories that are more profound, more artistic, better written but less interesting. The established professional writer knows this very well.

SUCCESS in the writing game, as in all other games, is not for the player who allows himself to be discouraged.

## CRITICISM AND SALES SERVICE TERMS:

\$3.00 for each manuscript not exceeding 2,000 words; and seventy-five cents for each additional thousand words (or fraction) thereafter.

The fee for "short-short stories" of a thousand words or so is \$3.00 each.

## Special Terms for Long Manuscripts:

Manuscripts of 25,000 to 35,000 words	\$20.00
35,000 to 50,000 words	25.00
50,000 to 75,000 words	30.00
75,000 to 100,000 words	35.00
100,000 to 125,000 words	40.00
Over 125,000 words	50.00

If you are really sincere in your desire to win literary success, write for the 44-page booklet, "THE TRUTH ABOUT LITERARY ASSISTANCE," which is FREE ON REQUEST. It gives details of how the D'Orsay Service works with writers, and contains vital information, not obtainable elsewhere, designed to protect your pocketbook.

It describes, too, the CRITICISM AND SALES SERVICE, and the PROFESSIONAL COLLABORATION SERVICE, which you should investigate if you really want to learn the "tricks of the trade" so necessary to success. The terms are surprisingly low and convenient.

## Ghost Writing . . . Typing Service Research . . . Revision

Authoritative Help Within The Reach Of All

## • PLOT CARDS — The Perfect Plotting Device

A deck of cards which supplies plot synopses of at least 150 words each—and supplies them FOREVER AND WITHOUT LIMIT. No two plots can be alike and nothing could be simpler to operate. You simply deal out a hand to yourself, and you have a COMPLETE WORKABLE PRACTICAL PLOT, READY FOR USE, not merely a disconnected skeleton outline, a setting or a jumble of words or sentences. Beware of Imitations

PRICE \$1.00

**KENNETH E. D'ORSAY**  
LITERARY AGENT & CRITIC  
Topanga 2, Calif.

**Fur-Fish-Game**, 174 E. Long St., Columbus, O. (M-20) Fish-ing, travel, dog, hunting, fur-raising articles by authorities; true Indian and frontier stories 2000-2500. A. V. Harding. 1/2c up. Acc. (No report for 1951.)

**Grit & Steel**, Drawer 541, Gaffney, S. C. (M-20) Articles, photos, cartoons, cartoon ideas, pertaining to game fowl ex-clusively; fiction. Ed. H. DeCamp. Ind., Acc.

**Main Coast Fisherman**, 184 1/2 Middle St., Portland, Me. (M) Articles about commercial fishing, boat-building, lobstering, canning, clamming, packing, etc. Fillers, jokes, epigrams, news items and photos pertaining to marine matter and fishing. Recipes. Converse Owen Smith. 20c. printed inch (about 320 words); photos, 42; jokes.

**Outdoor Life**, 353 4th Ave., New York 18. (M-25) Articles and stories relating to fishing and hunting, sportsmen's interests to 3000; kinks, shorts, photos, etc. William E. Rae. Up to 10c; photos \$5 up. Acc.

**Outdoor Sportsman**, 109 Commerce St., Little Rock, Ark. (M-25) Illustrated out-of-door short stories. Supplementary rights released. Gus Albright, Jr. 2c. Pub.

**Red and Gun**, Gardenville, Quebec, Canada. (M) Actual hunt-ing and fishing experiences in Canada, to 1800. E. Marshman. 1-1 1/2c. Pub.

**Salt Water Sportsman**, 136 Federal St., Boston 10, Mass. (W-10) Occasional articles or stories on salt water sport fishing in Atlantic Coast waters from Maine to South Carolina, to 3000. Primarily newspaper with 50 correspondents. Photos of salt water fishing. F. Woolner. 1 1/2c. Pub.

**Sports Field**, 408 2nd Ave. S., Minneapolis 1. (M-25) Sport-men's interests; outdoor activity of all nature but spectator sports. Short stories; articles; fillers; news items; photos; car-toons. Top raises, for field, Acc.

**Sportsman**, 300 Lake St., Parkersburg, W. Va. (B1-M) Out-door articles and stories 3000-5000; pictures, quizzes, cartoons, poetry. Paul H. Blizzard. 1/2c. Pub. for fiction only. (No report for 1951.)

**Western Sportsman**, 3303 Bridle Path, Austin, Texas. (B1-M-15) Hunting, fishing and big game articles, 1200-1500; cartoons. Deep Western flavor. J. A. Small. Varying rates. Pub. (Over-stocked on most needs.)

## RELIGIOUS—ETHICAL—HUMANITARIAN

**Adult Bible Class** (David C. Cook Pub. Co.), Elgin, Ill. (M) Forceful articles, 500-800, on making adult class a dynamic force in life of every member; plans for timely social and service activities; lessons; class methods articles, 700-1000; articles on advancement of Christianity in the home, church, community, to 1200, and articles on Christianity in its relationship to life outside, 1000-1200. Roy H. Murray. 1-2c. Acc.

**Adult Student**, 810 Broadway, Nashville 2, Tenn. (M) 1000-1600 word articles with photos when possible. 1c. Acc.

**America**, 328 W. 108 St., New York 25. (W) Catholic weekly of comment, 1500-2000 word articles. 1 1/2c. Pub.

**Annals of Good St.** Anne de Beaupre, Basilica of St. Anne, Que., Canada. (M-10) Articles of wide reader interest. Catholic in tone, not necessarily religious, 1800; wholesome fiction, little slang, 1200-1800. Jokes \$1; photos. Rev. Alcide Bouchard, C.S.S.R. 1c. Acc.

**Annals of Our Lady of Lourdes**, Notre Dame, Ind. (M) Ar-ticles to 2000. Low rates. Acc.

**Apostle**, The, 8800 S. Archer Ave., Willow Springs, Ill. (M) Human interest articles on Catholic leaders; photos. \$5-\$15. Pub.

**Ave Maria**, The, Notre Dame, Ind. (W-15) Short stories on Catholic and other themes, 2000-3000; poems under 24 lines. Articles 1500-3000. Wholesome juvenile adventure short stories. Rev. Patrick J. Carroll, C.S.C. \$5 page. Pub.

**Baptist Leader**, 1703 Chestnut St., Philadelphia 3. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; articles of families who have achieved the art of doing things together; unorthodox life stories related to church and community life, 1200-1500. Benjamin P. Browne. 1/2c. Acc.

**Bengalese**, The, Brookland 17, D. C. (M-15) General interest articles and short stories, 1800-2500. Norman J. Johnson. 1/2c. Acc. Releases sup. rights on request.

**Biospherical Review**, The, 410 S. Michigan, Chicago 5. (Q-35) Unusual articles and stories, to 1500, dealing with the better nature of man, expressing high spiritual values; verse; fillers. Dr. Frederick Kettner. 1c. Acc.

**Canadian Messenger**, The, 2 Dale Ave., Toronto, Ont., Cana-da. (M-10) Short stories, Catholic atmosphere, bright, pointed, but not preachy, 3000; no love stories; articles, essays, Catholic interest, 1000-3000. Rev. J. I. Bergin, S. J. 1 1/2c. Acc.

**Carmelite Review**, The, 10 County Rd., Tenafly, N. J. (M-20) Religious monthly operated for charity. Short stories, 2000-3000; articles and pictures on current subjects, 2000-3500; verse. Rev. Andrew L. Weldon. 1c; photos, \$3. Acc.

**Catholic Home Journal**, merged with Foise, 220 37th St., Pitts-burgh, Pa. (M-10) Domestic and pedagogical articles on home, child training, as well as seasonal from a religious and patriotic standpoint; essays of a religious nature and general interest; short stories that implicitly point a moral, 1800-2000. Verse about home, children, etc. 12-16 lines. Photos of children. Rev. Urban Adelman. 1c. \$5 verse. Pub.

**Catholic World**, 411 W. 49th St., New York 19. (M-40) Short stories to 4500; Roman Catholic articles, 2500-4500. Some verse. Rev. James S. Gillis, C.S.P. Approx. \$5 page. Pub.

## WRITE CARTOON IDEAS!

### GAG WRITERS — CARTOONISTS

Send For Our Free Book. Cash In On This Million Dollar Gag Business Now! Not To-Morrow — To-Day.

**Don Ullsh Cartoon Agency**  
123-35 82nd Rd. Kew Gardens 15, N. Y.

Author & Journalist

**Christian Advocate**, The (Methodist Pub. House), 740 Rush St., Chicago 11. (W-10) Religious, family, travel, patriotic short stories, articles, essays, 1500; verse. T. Otto Nall. 1½c, Acc.

**Christian Family** (David C. Cook Pub. Co.), Elgin, Ill. (Q) Features on making home a virile force in Christian influence; short family life stories with action; helpful messages to shut-ins and the aged; center interest in present-day life; articles 800-1000; fiction 1500-2000. 1c up, Acc.

**The Christian Family and Our Mission** (Mission Press, Techny, Ill.). (M-20) Catholic family magazine using wholesome short stories, 1500-2000, and suitable verse. Frederic M. Lynk, S.V.D., 365 Ridge Ave., Evanston, Ill. 1½c up, verse, 15c a line, Acc.

**Christian Herald**, 27 E. 39th St., New York 16. (M-35) Inter-denominational religious, illustrated sociological articles, 2500; short stories 2500; verse, 25c a line. Releases all but first serial rights. 1½c-2c, Acc. (Overlooked on articles and poetry.)

**Christian Home**, The, 810 Broadway, Nashville, Tenn. (M-20) Articles 1000-2000 on family relationships, child guidance; stories 2500-3500 of interest to parents of children and teen-agers; verse; photos of family groups. Joy Bayless. Articles, 1c, stories, 1½c, Acc.

**Christian Home Life** (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati. (Q-25) Features and short stories on various phases of home life; to 900-1800; juvenile stories 500-800. Dorothy Fay Richards. 1½c, Acc.

**Christian Life**, 434 S. Wabash, Chicago 6. (M-25) Current interest, biographical, devotional, missionary articles, 3000; short stories dealing with specific problems involving Evangelical Christians, 3000; short-short, 1000; serials, 3 to 4 parts; fillers, 400. Robert Walker. Fiction 1½c up; articles 1½c up, Pub.

**Christian Parent**, 1222 Mulberry St., Highland, Ill. Articles and stories under 2000, with Christian home life and Christian child training themes; serials, M. F. Simon. 1½c, Acc.

**Churchman**, The, 425 4th Ave., New York 16. (2M-25) Articles applying religious thought to problems of the day; good verse. Dr. Guy Emery Shiner. No payment.

**Clear Horizons**, 1571 Grand Ave., St. Paul 5. (Q-25) Articles and essays, 700-1000, giving liberal religious point of view of brotherhood, inter-denominational cooperation, etc. Norman E. Elliott, Mng. Ed. 1½c; verse, 10c line (50¢ for chry free).

**Columbia**, 45 Wall St., New Haven, Conn. (M-10) (Knights of Columbus) Articles of general Catholic interest, 2500-3500; essays; verse. John Donahue. 1½c, Acc.

**Cw**, Hales Corners, Wis. (M) A magazine promoting the Apostolate of the Sacred Heart. Short-short fiction and articles, 1500-2500; photos. Rev. Geo. Finger, S.C.J. 1½c up, Acc.

**Council Fires**, 200 W. 44th St., New York 18. Fiction with Christian background, 2000-2500. P. B. Christie. 1½c, Acc. Write for sample copy before submitting.

**Daily Meditation**, 911 Vance Jackson, San Antonio 1, Tex. (M-25) Non-sectarian religious articles teaching power of prayer, or with metaphysical slant, 800-1700; ancient mystical symbology, Mayan archaeology and discoveries; self-help book-lengths, 60,000. Wm. P. Taylor. 1½c to 1c; book-lengths, \$150 up, Acc.

**Far East**, The, St. Columba, Milton, N.Y. (M-10) Catholic mission magazine; buys short (1500-1800) stories with wholesome plots, authentic travel and human-interest articles and photos on China, Philippines, Burma, Korea, Japan, etc.; good poetry, cartoons. Edward DeFazio. Stories, \$30, Acc.

**Grail**, The, St. Meinrad, Ind. (M-25) Articles, features, essays, 1000-1500; short stories, 1000-1500; poems, fillers, photos, art work; human interest stories, 300 on Christian family life and modern problems. Rev. Walter Sullivan, O.S.B. 1c, Acc.

**HIS**, 1444 N. Astor, Chicago 10. (M-Oct. thru June-25) Organ of Inter-Varsity Christian Fellowship. Articles designed either to help Christians live more effectively for Christ, or to help non-Christians see the importance of realizing Christ's claims upon their lives. Philosophical articles on Christian faith and belief; practical articles on various phases of Christian living, 150-1600-2450-3000. Good pictures on college level. Buys very little free-lance. C. Stacey Woods. 3½c, photos, \$2, Pub.

**Holy Name Journal**, 141 E. 65th St., New York. (M-25 except July-Aug.) Catholic articles of interest to men; biographical subjects, 1000-2000; human interest, etc. 1000 or 2000. \$5 page, Pub. world affairs, human interest, etc.

**Improvement Era**, The, 50 N. Main St., Salt Lake City, Utah. (M-25) Stories of high moral character, 1000-2000; short shorts 900-800. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2000. Photos of striking and dramatic simplicity for frontpiece and cover use. Poetry to 30 lines. Doyle L. Green. Fiction and features, 1c; poetry 25c a line, Acc.

**Information**, 401 W. 59th St., New York 19. (M-30) Feature articles on some phase of Catholic action, 1500-2000. No fiction. Rev. Albert A. Murray, C.S.P. 2c, Acc.

**Lamp**, The, Ringold St., Peekskill, N. Y. (M-20) Articles on religious (Catholic) topics 2000-2500; short stories with Catholic slant, same length. Rev. Samuel Cummings, S.A. 2c, Acc.

**Liberal Judaism Monthly**, 920 Riverside Dr., New York 32. Fiction, poetry, essays, reflecting thinking and background of the thoroughly Americanized Jew; verse; photos; cartoon ideas. Louis Rittenberg. 2c, Pub. (No report for 1951.)

**Light and Life Evangel**, The, Winona Lake, Ind. (W-\$1.25 yr.) Illustrated features on general interest topics, 2000; short stories 2500-3000, religious motif desirable but not required exclusively; romance on a high level; Christian virtues and good morals indirectly taught; serials, 6-10 chapters; short fact items, fillers; news items. Dr. Leroy M. Lowell. 1½c, Acc. (No report for 1951.)

**Living Church**, The, 407 E. Michigan St., Milwaukee 3, Wis. (W-15) Episcopal viewpoint, 1000-2000. \$5 and up, Acc. Religious verse, no payment. Peter Day, Exec. Ed.

## TYPING THE COPY CAT

electric Typewriter 25 years experience  
Manuscripts 40c per thousand words. Poetry 1c  
per line. Minor corrections in grammar, punctuation,  
spelling, etc., if desired. One carbon copy  
and extra first page free. Plus postage,  
please.

Long-established Stenographic Service  
Bertha Treben Comstock Jerome, Idaho  
P. O. Box 1166

August, 1951

## Courses in MAGAZINE WRITING Fiction — Non-Fiction

Practical home study training for  
those who must work in spare time

THE Magazine Institute, a private school owned and operated by successful writers and editors, offers practical, up-to-date training in story and article writing. You work in your own home. Every assignment you send is returned with detailed criticism.

### EXPERT INSTRUCTION

An experienced writer or editor takes you in hand, answering your questions, helping you find the type of work for which you are naturally suited. Before long you are writing in your own home fiction stories, essays, short sketches, whatever you are best suited to do. Send for FREE CATALOG today. Canadians may make payments in Canadian funds.

**VETERANS:**  
The course  
approved  
for veterans'  
training

The Magazine Institute, Inc., 50 Rockefeller Plaza, Rockefeller Center, New York 20, N. Y.

THE MAGAZINE INSTITUTE, Inc.  
Dept. 458C, 50 Rockefeller Plaza  
Rockefeller Center, New York 20, N. Y.

Please send your free catalog, without obligation to:

Name \_\_\_\_\_

Address \_\_\_\_\_

(Inquiries confidential. No salesman will call.)

( ) Check here if eligible under G.I. Bill.

## WRITERS!

Do you want to sell or do you want to collect rejection slips? If you want to be convinced of our ability to sell, as hundreds of others have, send us now your STORY, NOVEL or ARTICLE. Our personal, efficient services, in the heart of the publishing center, have been praised for 16 years. To make it possible for you to try our services, we have reduced our fees.

Send \$2.50, minimum, with each script up to 3,000 words—and add 75c more for each additional M, if longer. Because of publishers' demands for novels, we are compelled to make another concession. Send \$4 with each novel and receive prompt sale or honest report. Commission: 10%.

Return postage should accompany MS. Fees dropped after two sales—and no fees for established writers.

## MANUSCRIPT BUREAU

154 Nassau Street — Tribune Bldg.  
New York 38, N. Y.

**Lookout, The** (Standard Publishing Co.), 20 E. Central Pkwy., Cincinnati 10. (W-5) Articles on Christian education, adult Sunday school work 1000; wholesome but not "Sunday Schoolish" short stories, 1000-1200, serials to 10 chapters, 1000-1200 each. Photos upright, \$3.10, scenic, human interest. No poetry. Guy P. Leavitt, 1½¢ up, photos \$5, within 1 month after Acc.

**Lutheran, The**, 1228 Spruce St., Philadelphia 7. (W-5, \$2.50 yr.) Personal experience, notable achievement articles written for average person in field of Christian ideology, 1000-2000; short stories with relevance to church paper, 500-2500 (chronically overstocked); fillers, news items on general church life if of unusual interest; photos relevant to church paper. Dr. G. Eason Ruff, 1c-2c; photos, \$5. Pub. (No report for 1951.)

**Madonna** (formerly *Mother of Perpetual Help*), St. Alphonsus Seminary, Woodstock, Ont. (M-10) Religious (Catholic), historical, educational articles, 1200-1500. Rev. James Bennett, C.S.S.R. \$12-415. Pub. (No report for 1951.)

**Magnificat**, 131 Laurel, Manchester, N. H. (M-30) Catholic articles, short stories, serials, verse. Indefinite rates. Acc.

**Marian, The**, 2534 S. Oakley Ave., Chicago 8. (10 times yearly-10). Stories to 1500, articles to 1200, modern, yet wholesome, not necessarily Catholic. Pictures for articles. Mariological articles. Rev. Peter P. Cinikis, M. I. C. Prompt report, 1c.

**Marianist, The**, 108 Franklin St., Dayton 2, Ohio. (W) 1800 word articles with Catholic slant. \$20, Acc.

**Mary Immaculate**, P. O. Box 96, San Antonio, Tex. (M) Articles with Catholic interest. 15¢ up, Acc.

**Messenger of the Sacred Heart**, 315 E. Fordham Rd., New York 58. (M-20) Catholic short stories to 3000; religious verse. Rev. Thomas H. Moore, S.J. 3c min., Acc.

**Miraculous M.C.**, 1115 E. Chestnut Ave., Philadelphia 44. (Q) Catholic articles 1500-2500; short stories 1200-2100. Joseph A. Skelly, C.M. 1½¢ up, Acc.

**Missionary Servant**, The, Box 30, Silver Spring, Md. (M-20) Religious, sociological, human-interest, current events, articles, 1500-2000; short verse, fillers; photos, Catholic. Varying rates, Acc.

**Mother's Magazine** (David C. Cook), Elgin, Ill. (Q-7) Practical material for mothers of children from birth to activities and stories for children with emphasis on religious training and character building, 100-500 words; 12 years to help in development of Christian character; articles 700-1000; department material 100-300; fiction, 2500; Beatrice H. Genck. Articles, 1c; fiction 1c, Acc. (No report for 1951.)

**New Century Leader** (David C. Cook Pub. Co.), Elgin, Ill. (M) Challenging suggestions on how to become a better Sunday School teacher, 1200; plans for building an effective-youth-oriented Sunday School from the superintendent's point of view, 1200, and many articles on a variety of topics for religious leaders, and all adults desiring a general religious publication. Interdenominational. Roy H. Murray, 1-2c, Acc.

**Our Sunday Visitor**, Huntington, Ind. (W) 1000 word article with Catholic appeal; photos, 1c up, Acc.

**Pax**, Little Flower Monastery, Newton, N. J. (M) Magazine for Catholic missions overseas; brief timely material. 1c, Acc.

**Precious Blood Messenger**, Carthagen, Ohio. (M-10) Catholic human-interest, articles and stories, about 2000. Father M. J. Polz, C.P.P.S. 1½¢, verse 25c line, Acc.

**Presbyterian Life**, 321 S. 4th St., Philadelphia 6. (Bi-M-10) News-type of feature story on church-related events of interest to Presbyterians, articles on personal faith, 1500. No fiction or poetry. Robert J. Cadigan, Approx. 2c, Pub.

**Primary Teacher and Beginners' Teacher** (David C. Cook Pub. Co.), Elgin, Ill. Articles of practical help to Sunday School teacher of children 6-8 and 4-6, 400-850. 1c, Acc. (No report for 1951.)

**Protestant, The**, Cambridge Sta., Kings Co., Nova Scotia. (Q) Religious magazine emphasizing anti-fascist moral issues—concrete, factual. Kenneth Leslie, 1c, Pub.

**Queen's Work**, 3115 S. Grand, St. Louis 18. (M-Oct-June) Sports articles, true short stories, 2000. Herbert O. H. Walker, S.J. 1c, Acc. (Out of market except for cartoons.)

**Savior's Call**, The, Salvatorian Seminary, St. Nazianz, Wis. (M-10) Short-stories, 500-600; short stories, 2500-3500; current-events articles, to 3500; verse. Religion and piety must not be substituted for lack of technique or literary skill. Rev. Dominic Giles, S.D.S. Fiction to \$25; articles to 2c; verse to \$10, Acc.

**Sentinel of the Blessed Sacrament**, 194 E. 76th St., New York 21. (M-20) Articles, essays and fillers centering on Eucharist 2000-3000; verse and short stories, inspirational or religious. George Legene, S.S.S. 1½¢, Acc.

**Shepherds**, 1908 Grand Ave., Nashville 4, Tenn. Articles on motives, methods, message of evangelism. George H. Jones, No payment.

**Shield, The**, Crusade Castle, Shattuc Ave., Cincinnati 26. O. (M-Oct-May-25) Articles dealing with Catholic missionary work.

by special arrangement with writers. Edward A. Freking, Mng. Ed. Acc.

**Sign, The**, Union City, N. J. (M-25) Catholic and general articles, essays, short stories to 4500, verse. Rev. Ralph Gorman, C.P. 3c up, Acc.

**Social Reign, The**, 4930 S. Dakota Ave., N.E., Washington 17, D. C. (Bi-M-20) Articles and short stories revolving around the Catholic home and Catholic life, and devoted to the spread of the Enthronement of the Sacred Heart in the Home and Night Adoration in the Home and beatification cause of Father Damien. Sponsored by the Sacred Hearts Fathers. 1500 words, maximum. Henry F. Onger, Mng. Ed. 1½¢, Acc.

**Southern Herald**, 312 Ivy St., N.E., Atlanta, Ga. (W-news-paper; M-supplement). Market for limited free-lance material of Southern Jewish interest. Adolph Rosenberg, Pub. St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio.

(M) To 2500 words on current events, Catholic viewpoint for layman. 3c, Acc.

**St. Joseph Magazine**, St. Benedict, Ore. (M) Significant articles of interest to average Catholic family. 1½¢, Acc.

**Sunday Digest** (David C. Cook Pub. Co.), Elgin, Ill. (W-5) Articles, 500-1000; short stories, 1000-1800; biographical sketches, accounts of group activities, anecdotes; verse, fillers; character-building slant. Iva S. Hoth, 1c, Acc.

**Sunday Pix** (David C. Cook Pub. Co.), Elgin, Ill. (W) Short animal features, quizzes, puzzles, riddles, things to make, games, strange and unusual facts. Iva S. Hoth, 1c, Acc.

**Sunday School at Home**, 1816 Chestnut, Philadelphia 3. (Q-12) Articles, short shorts, not over 1000, editorials; fillers; news items; verse; photos. All religious and devotional. Rev. Wm. J. Jones, 1½¢-2c, Acc.; verse, photos, varying rates.

**Sunday School Times**, 325 N. 13th St., Philadelphia 5. (W) Articles on Sunday School work; verse; short stories for children. Philip E. Howard, Jr., 1½¢ up, Acc.

**Sunday-Schooler**, 1816 Chestnut, Philadelphia 3. (M-15) Challenging articles to \$50; definite, Christian. Biblically slanted, on religious, Sunday School, daily vacation Bible school, weekly Bible teaching in rural areas themes. Wm. J. Jones, 1½¢, verse 50c stanza, Acc.

**Teacher, The**, 161 8th Ave., N. Nashville, Tenn. (M) Articles, 500-1500; verse, photos, devoted to material on Sunday School teaching. Clifton J. Allen, Approx. 1½¢, Acc.

**This Day**, 3558 S. Jefferson St., St. Louis 18. (M-35) Short stories, 1000-3000; novelettes, serials, 10,000; articles 1500. Full of human interest on home affairs; short "reader editorials"; fillers, jokes and epigrams; verse; cartoons. Henry Rische, 1c, Acc. Verse, \$1-43; cartoons \$5. Supplementary rights released to author.

**Union Signal**, The, 1730 Chicago Ave., Evanston, Ill. (W-5) All material on assignment to qualified experts. Lillian Luney, Mng. Ed.

**Walther League Messenger**, 875 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausner, Ind., Acc.

#### RURAL-AGRICULTURAL-LIVESTOCK-ETC.

**American Agriculturalist**, Savings Bank Bldg., Ithaca, N. Y. (Bi-W) Poems \$2 apiece, Pub. Cartoons. (No report for 1951.)

**American Fruit Grower**, 106 Euclid Ave., Waukegan, Ohio. (M-10) Articles on fruit growing, breeding, marketing, especially fruit-grower experience stories. Poetry, fillers, cartoons, photos. R. T. Meister. 25c col. inch; \$1, photos, unless otherwise arranged. Pub.

**Better Farming Methods**, Mount Morris, Ill. (M-20) Articles on County Agents, Vocational Ag. Teachers, and Extension Workers, 500-800. H. L. Schaller, 3c, Acc.

### ANYONE WHO HAS THE URGE TO WRITE SHOULD HAVE A COPY OF

### REJECTION SLIPS

explaining their DYNAMIC POWER. Real facts concerning them and their AVOIDANCE.

EMILY GRIFFITH

Box 269

Austin, Texas

### YOUR MANUSCRIPT

Edited for spelling, punctuation, compounding, rearrangement of awkward phrases, etc., and typed on good bond with one carbon.

\$1.00 per thousand words

Extensive revision and rewriting by arrangement:

R. K. SHIPLEY

2975 Frankford Avenue

Philadelphia 34, Pa.

### TYPING SERVICE

Mss. typed on rag bond, 50c per 1000 words, plus postage. Quality work; fast service.

ROBERT A. WISE

308 Oleander Avenue

Bakersfield, Calif.

### FORREST CARDELL

WRITERS! Don't guess—don't waste your time and money, but let me sell your story, novel or article as I have done for my satisfied writers. My professional help and my daily trips to New York editors have made convincing sales.

Let me prove to you what I can do. My terms are reasonable.

Commission: 10%. Fees: \$2 on any script up to 3,000 words and 50c per M thereafter. Reasonable terms on books. Return postage with each script please. I need stories and articles with any theme.

FORREST CARDELL

Literary Agent and Consultant

84-46 Jamaica Ave., Woodhaven N Y 21

---

## *The majority rules . . .*

---

. . . *but*

is the majority being given the opportunity to decide the fate of your book? Submission to royalty publishers (and any consequent rejection) means only that a comparatively small number of editors, with personal likes and dislikes and limited by the number of books they are allowed to accept, are in a position to decide the fate of *your* book.

If you believe that your book will interest readers then the logical procedure is to have it published and placed before the public for true evaluation. This eliminates the chance of a minority preventing its success. An example of this is Norman Mailer's second novel (he wrote the best seller *THE NAKED AND THE DEAD*)—*BARBARY SHORE*. The critics gave the book almost entirely unfavorable reviews but at this writing *BARBARY SHORE* is number 12 on both the N.Y. Times and Herald Tribune best seller charts. Your aim should be making your book available to those who will receive it with interest rather than the small group who may reject it.



Send us your book today. We at Pageant Press will tell you how your book can be published at once. We have a cooperative plan whereby the author receives in return for a small subsidy the finest design and typography, enthusiastic promotion, publicity and salesmanship. This subsidy applies to the first edition only and the author receives a high royalty on each copy sold to help return his investment and make a profit. All subsequent editions are published without cost to the author by Pageant Press. Write today for full details of this plan. Free booklet A-8 available on request.

---

# **PAGEANT PRESS**

**475 FIFTH AVENUE, NEW YORK 17, N. Y.**

---

**Better Farms**, 928 Broadway, Buffalo 12, N. Y. (M-\$1 year) Farm features, including those for woman's page, 300-1500; photos, rural, oddity. I. C. Moser. \$1 col. inch. Pub.; photos varying rate, Acc.

**California Fruit & Grape Grower**, 717 Market St., San Francisco 3. Articles on fruit growers, 500-1500; news items of interest to fruit growers, new techniques, methods; photos. Tom Weber. 1c-2c, Acc.; photos, \$3. (No report for 1951.)

**Canadian Countryman**, 347 Adelaide St., W. Toronto 2-B. Canada. (BI-M) Short stories to 3000. Daniel McKee. Varying rates, Pub. (No report for 1951.)

**Capper's Farmer**, Topeka, Kan. (M-10) Authenticated farm experience articles 300-500; handicraft, cooking, human-interest material of interest to farm women and girls; jokes. Ray Yarnell. 1c up, jokes \$1, Acc. (Mostly staff written.)

**Cattleman**, The, Fort Worth, Texas. (M) Livestock articles and true stories dealing with romance of the West. Henry Biederman. Varying rates, Pub. (No report for 1951.)

**Colorado Rancher and Farmer**, The, C. of C. Bldg., 1736 Champa St., Denver. (Semi-M) Articles of interest and aid to ranch and farm people; handy farm and ranch ideas; cartoons with rural angle; photos to illustrate specific points. Martin J. Russell. Mng. Ed. 1c, Pub. Supplementary rights released. (No report for 1951.)

**Cooperative Digest**, Ithaca, N. Y. (M-25) Articles dealing with farmer cooperatives, their leaders and their accomplishments. E. H. Scholnik, Manager. 1c, Pub.

**Country Gentleman** (Curtis) Independence Sq., Philade'phia. (M-10) Short stories 2500-3000; 3 and 4 part serials, 30,000; general articles of interest to farm and farm-town people 1500-3000; articles for women's page—by ed. sketches; verse; comic drawings; very short fillers—fact or humor. Robert H. Reed. First-class rates.

**Country Guide**, Winnipeg, Manitoba, Canada. (M-5) First or second rights to serials 50-80,000; short stories 2300-4500; rural appeal. Children's page items, household photos; verse. Amy J. Roe. 1c up, Acc. (No report for 1951.)

**Electricity on the Farm**, 24 W. 40th St., New York 18. (10-times-yr.—10) Brief articles under 1000 showing how electricity is used profitably on farms. W. J. Ridout, Jr. 2c, \$3-\$5, photos, Acc.

**Family Herald and Weekly Star**, P. O. Box 4005, Place D'Arms Postal Sta., Montreal, Que., Canada. (W-5) Farm and rural home magazine. Short stories 2000-4000; photos; agricultural articles of interest to Canadian farmers. R. H. Kennedy. Non-fiction, \$5-\$8 column, Pub.; fiction, \$70 a story, Acc. H. Gordon Green, Fiction Ed.

**Farm and Ranch**, 3306 Main St., Dallas 2, Tex. (M) Articles of interest to the Southwest, with farm bias preferred. Photographs if possible. Fiction with farm background preferred, but not a requisite if story has human interest appeal, 1500. A. B. Kenberry. Articles, 2c, or according to merit; fiction, 3c, Acc.

**Farm Journal**, Washington Square, Philadelphia, 5. (M-5) Agricultural articles with photos 300-600; (query before sending); woman-interest short stories, 3000; cartoons. Arthur H. Jenkins. 5c up, fiction 20c up, Acc.

**Farm Quarterly**, 22 E. 12th St., Cincinnati 10, Ohio. (Q-50) Articles, essays, fillers, on farm and rural life, farming and stock raising, nostalgic rural articles; photos in black and white and color; cartoons. Reprint rights released. \$50 to \$200, with pix.

**Farrow**, The, Deere & Co., Moline, Ill. (BI-M-free). Well-illustrated, practical farm items, 500-600; farm pictures that have a "how-to-do" or "results" angle. F. E. Charles, Assoc. Ed. 2c, Acc.

**Horticulture**, 300 Massachusetts Ave., Boston, Mass. (M-25) Short gardening articles, 250, 750, 1000, actual experience or scientific gardening. Photos. Supplementary rights released. Wm. H. Clark. 1c-2c, Pub.; \$2-\$6, photos.

**Michigan Farmer**, 322 Abbott Rd., E. Lansing, Mich. (BI-M-5) Short articles of special interest to Michigan farmers, cartoons, photos, artwork. Milton Grinnell, \$3 column up, Pub.

**Modern Beekeeping**, Box 120, Paducah, Ky. (M-20) Illustrated features and shorts on bees and beekeeping written by actual beekeepers; must be of some value to the industry. Walter Kelley. \$5 page; photos, \$1-\$5.

**National Live Stock Producer**, 139 N. Clark St., Chicago. (M-10) Live stock production and marketing articles, 1000-2000. J. W. Sampier. \$35-\$50; shorts \$10-\$15, Acc.

**New England Homestead**, 29 Worthington St., Springfield 3, Mass. (2M-5) Illustrated articles 1200-1500 on farming and homemaking in New England. Very little fiction; some verse. James G. Watson. 25c inch; verse, 20c line, Pub.

**Progressive Farmer**, Commercial Realty Bldg., Birmingham, Ala. (M) Short stories, 3000 (submit to Dallas, Tex. office 1105 Insurance Bldg.) Eugene Butler. 4c min., for fiction, Pub.

**Record Stockman**, The, 1820 Curtis St., Denver 2, Colo. (W-10) Informative feature articles on Western livestock production and ranching; how-to-do-it type; news items. Willard E. Simms. 25c col. inch, Pub. Query.

**Southern Agriculturist**, Nashville, Tenn. (M-5) Articles of Southern rural interest; short fiction, 800-2500; photos, cartoons, cover designs. Milbrey Covert. Mng. Ed. Acc.

**Successful Farming** (Meredit), Des Moines, Ia. (M-20) Agricultural articles, jokes, news items, photos, cartoons. Kirk Fox. Articles, etc., 3c; verse, 25c line, Acc.

**Texas Livestock Journal**, P. O. Box 1469, San Antonio, Tex. Authoritative articles on care, handling, training Quarter and Thoroughbred race horses; articles about important sires and matrons of these breeds; off-trail material of interest to breeders, trainers, users; 500-1000 length; photos. Jekis F. Castellow. 1c-5c, 5 days before publication.

**Turkey World**, Mount Morris, Ill. (M-20) Articles and photos covering good turkey raising methods and equipment. F. R. Galer. 1c, photos \$1-\$35, usually Acc.

**Wallaces Farmer & Iowa Homestead**, 1912 Grand Ave., Des Moines, Ia. (Semi-M; \$1-2 yrs.) Articles dealing with Iowa

## GHOSTING — REVISION

By Top Writers-Critics

We maintain a staff of High-calibre Assistants — among best in the literary field.

## HOW WE WORK WITH YOU

We read, criticize (see below) Revise all types manuscripts; give instruction. On ghosting and heavy revision you allow our writer an extra percentage of sales price, in addition to cash fee. We engage a "name" writer, thus vastly increasing prospect of a sale.

RATES for criticism: 50c per 1000 words; minimum, \$2.50 per ms. Fees for other services — revision, ghosting, etc.—based on help needed. Please write details. Est. in Hollywood 10 years

Send for Circular

**H. D. BALLENGER**

1509 Crossroads of the World, 102-A

Hollywood 28, California.

## A LOW COST PUBLISHING SERVICE

For Authors

We print, publish and distribute your manuscripts in book and pamphlet format. Send for Bulletin &

**THE WILLIAM-FREDERICK PRESS**

Pamphlet Distributing Co., Inc.  
313 West 35th St. New York 1, N. Y.

## SHORT STORY WRITING

How to write, what to write, and where to sell. Our courses in Short-Story Writing, Juvenile Writing, Article Writing, Versification and others, offer constructive criticism; frank, honest, practical advice; real teaching. All courses moderately priced.

For full particulars write today to:

**The Home Correspondence School**  
Dept. AJ Springfield 3, Mass.

## REMEMBER THE NAME

**MILDRED I. REID'S WRITERS COLONY**

For a PROFITABLE vacation with private instr. room, meals

MY SEVEN BOOKS

- 1-WRITERS: HERE'S HOW! (Basic Technique).....\$1.00
- 2-WRITERS: HELP YOURSELVES! (Formulas).....2.00
- 3-WRITERS: LET'S PLOT! (Plots for everything).....2.50
- 4-WRITERS: MAKE IT SELL! (Advance Technique).....3.00
- 5-WRITERS: TRY SHORT SHORTS (8 types explained).....3.00
- 6-WRITERS: LEARN TO EARN! (New approach to writing).....3.50
- 7-THE DEVIL'S HANDMAIDENS (My historical novel).....3.50

For proof that I can practice what I also teach by mail.

Available for lectures. References: Who Who in Illinois.  
**MILDRED I. REID** Contoocook, New Hampshire

farming, 500-600; gag cartoons. Donald R. Murphy. Acc., according to quality.

**Western Farm Life**, Denver, Colo. Chiefly written by staff and special correspondents.

**Western Horseman**, Box 1277, Colorado Springs, Colo. (M-35) Articles on history, training, breeds, breeding, veterinary, rodeo, riding clubs, all Western stock lines, to 2500; photos, cartoons. Robert M. Denhardt. 1-3c. Acc. First rights only.

**Wisconsin Agriculturist and Farmer**, 616 St. Racine, Wis. (M) Short illustrated articles of success on Wisconsin farms. F. B. Swingle. 1c-2c.

#### SCIENTIFIC—POPULAR SCIENCE—NATURE—MECHANICS

**Audubon Magazine** (National Audubon Society), 1000 Fifth Ave., New York 28. (B1-M-45) Prefer query first for articles on birds, mammals, plants, insects, wildlife, conservation; wild-life and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects, 1500-2500. Acc. Ken Morrison. 1c-3c, photos \$3 (cover picture \$10).

**Canadian Hobbycraft Magazine**, The, 95A King St., W., Toronto 1, Ont., Canada. (B1-M-25) Articles to 1000, how-to-make articles on all types of hobbies, crafts, home ideas; photos, art work, cartoons. Brian Chernoff. 1/3-1c. Pub.

**Hobby Digest**, The, P. O. Box 53, Detroit 21. (M-20) Illustrated articles 150-1500 on collector hobbies, antiques, modeling, and coins; short stories, fillers. E. J. Sharbat. 1c, after Pub.

**Home Craftsman**, The, 115 Worth St., New York. (B1-M) How-to-make-it articles of interest to home craftsmen, 300 to 1200; photos or drawings essential; home improvement fillers, 150. H. J. Hobbs. 1c to 2c; photos \$2 up. Pub.

**Mechanix Illustrated** (Farrist), 47 W. 44th St., New York 18. (M-15) New lively features and shorts on all scientific and mechanical subjects, also how-to-build projects for the home workshop and tips for photographers; action and personality pictures, human-interest slant. Plus camera action stories. Wm. L. Parker. Query. Up to \$250 per article; \$3-10 for kinks photos. Acc.

**Model Airplane News**, 551 5th Ave., New York 17. (M-25) Model airplane construction articles, 1500. William Winter. Pub.

**Natural History Magazine**, 79th St. and Central Park W., New York. (M-50 except July and August) Popular articles to 4600 on natural science, exploration, and i.e. photo series; fillers. Edward M. Weyer, Jr. 3c; \$5 photos. Acc.

**Nature Magazine**, 1214 16th St., Washington, D. C. (10 issues a year—50) Illustrated nature articles 1000-2000; fillers with pictures 100 to 400, short verse. R. W. Westwood. 1 to 3c. Acc. Query.

**Paramount Collector-Hobbyist**, Box 864, Denver 1. (M-15) Brief articles on interesting hobbies by hobbyists themselves; versus J. N. Hile. \$1.50 per column, Pub. (Temp. out of market.)

**Popular Homcraft**, 143 E. Erie St., Chicago. (B1-M) How-to-build articles of wood, metal, leather, etc., with detailed drawings, or at least 1 photo. L. P. McClure. \$15 page. Acc.

**Popular Mechanics**, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial, discoveries; human interest and adventure elements, 300-1500; fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks, should be addressed to the Technical Editor. Roderick M. Grant, Mng. Ed. 1c to 10c; photos \$3 up.

**Popular Science Monthly**, 353 4th Ave., New York 10. (M-25) Non-technical illustrated articles on scientific, mechanical, labor-saving devices, discoveries, under 2000. Volta Torrey. 1c to 10c; photos \$3 up. Acc.

**Radio and Television News** (Ziff-Davis), 185 N. Wabash Ave., Chicago 1. (M-25) Technical and semi-technical articles dealing with radio and television engineering, research, electronics. Constructional articles for amateur radiomen and servicemen. Dis-

#### MANUSCRIPT TYPING

First Aid to Writers  
Fast — Accurate — Neat  
50c per 1000 Words  
Minor Corrections  
One Carbon if desired  
**MAUDE B. TABER**

R. D. 3 Amsterdam, N. Y.

#### HAVING TROUBLE?

Can't find plots? Characters unconvincing?

Let my folios help you.

"Plots Enough For All"—50c

"Characters Need Flesh and Blood"—50c

**CLIFFORD M. CORNELL**

Dept. A Box 82 New Hyde Park, N. Y.



## SOCIAL Correspondence Club



EXPERIENCE the thrill of romance thru this select club! Introductions-by-letter. This club is conducted on a high plane to help lonely, refined, marriageable men and women find compatible friends. Discreet, confidential service... vast nationwide membership. Est. 1922... Sealed particulars FREE. EVAN MOORE, Box 988, Jacksonville, Florida

## Watch The Reprints!

### THAR'S GOLD IN THEM THAR

#### OLDIES!

What is it they have that drew fan letters when they were first published and now causes the editor to choose them for reprinting?

Emotion . . . Suspense . . . Atmosphere!

The very life-blood of a story, as any writer knows. But how were those three elements achieved? By proper **Story Form**, the **physical shape** of the Story Graph!

For fifteen years we have been teaching that **Story Form**. The very reprints appearing today are in our basic files, the research material upon which **MASTER FORMULA** was built. Their reprinting is vindication of our teaching.

Are you using the technique that makes stories good after two, three decades?

A post card will tell you how.

## MASTER FORMULA

P.O. Box 1741

Fresno, California

"The future belongs to those who prepare for it now."

## MAREN ELWOOD

Author's representative, literary collaborator, Author of the current non-fiction best seller, **CHARACTERS MAKE YOUR STORY** (Houghton Mifflin) Book-of-the-Month Club recommendation; **WRITE THE SHORT SHORT** (The Writers, Inc.) and her latest book, **111 DON'TS FOR WRITERS**, published by Gehrett-Truett Hall.

#### Professional

#### Training

#### For Writers

Fiction  
Radio  
English  
Journalism  
How to Study  
Public Speaking  
Humor & Gag Writing  
Prob. of the Prof. Writer  
Mystery & Detective  
Article & Feature  
Advertising  
Newspaper  
Publicity  
Juvenile  
Screen

(Approved for Veterans;  
also non-quota Foreign Students)

Established 1923

Study by mail. Studio lectures. Individual manuscript criticism . . . Personal, directed writing. For information write:

**MAREN ELWOOD, Agent**

4949 Hollywood Blvd. Hollywood 27, California

gram need only be in pencil. Good photos. No fiction or poetry; no publicity "puffs." Any unusual application articles on electronics, 100-2000 also considered. 3c-5c, including photos. Gag cartoons, 45. Oliver Read.

Science Digest, 200 E. Ontario St., Chicago 11. (M-25) Articles on popular science, to 2000; science features. G. B. Clementson. 25c-5c. Acc.

Science & Mechanics, 450 E. Ohio St., Chicago 11. (B-M-20) How to do it or how to make it articles with scientific, mechanical or hobby slant. Work on query and assignment basis only. Don Dinwiddie. Varying rates. Acc.

Scientific American, 24 W. 40th St., New York 18. (M-35) Market closed to free-lance Mss.

#### SPORTS (COMPETITIVE)—RACING—HORSES

Baseball Magazine, The, 175 Fifth Ave., New York. (M-20) Baseball articles, cartoons and photo series. Joseph Lilly. 15c. Pub.

Horse Lover, The, P. O. Box 1432, Richmond, Calif. (6 times a year.) Articles on riding, dude ranches, breeding, 500-1500. P. Hartford. 7c printed incl. Pub. (No report for 1951.)

National Bowlers Journal and Billiard Review, 500 S. Wabash Ave., Chicago. (M-25) Articles on bowling, billiards, lawn bowling; short stories; photos; news items; cartoons. Business articles on bowling operators. Frank Teske. 2c. Pub.

Rider and Driver, The, 17 E. 42nd St., New York 17. (M-50) Articles on horses, racing, etc. M. A. Taylor. Good rates. Pub. Scholastic Coach, 7 E. 12th St., New York. (M-25) Articles on the coaching and paying of high school and college sports. Herman Maslin. 1c. Pub. (No report for 1951.)

Sport, 205 E. 42nd St., New York. (M-25) Personality or controversial articles in spectator sports world; short items for Sportalk column. Ed Fitzgerald. Fillers 45c; articles \$150. Acc.

Sporting News, The, 2018 Washington St., St. Louis. (W-20) Dea's exclusively in sports, with heaviest emphasis on organized baseball, 1000-1500. Query, Pub.

Sport Life, 350 5th Ave., New York. (M-25) Personality yarns, articles on major sports 2000-10,000. Bruce Jacobs. 5c. Acc. (No report for 1951.)

Turf and Sport Digest, 811 Oakland, Baltimore 12, Md. (M-35) Short stories 3500-5000 with racing background. Articles 2500-4000 on racing, biographies of racing people, methods of system play, personal experiences at the races. Photos (kodachrome cover and photo of thoroughbred racing); crossword puzzles. Raleigh S. Burroughs. 1c. Pub. Photos \$3-46; puzzles, 85c. (No report for 1951.)

#### THEATRICAL—MOTION PICTURE—RADIO "FAN" MAGAZINES

(See also Picture Magazines)

Billboard, The, 2160 Patterson St., Cincinnati, O. (W-25) Amusement trade news on assignment only. William Sochs. Space rates. Pub.

Boxoffice, 825 Van Brunt Blvd., Kansas City 1, Mo. (W) National film weekly with correspondents in principal cities covering news of motion picture industry, theatres and their personnel, legislation affecting motion pictures, construction news, etc. Photographically illustrated features dealing with various phases of theatre management. Nathan Cohen. Rate not stated.

Greater Show World, 1472 Broadway, Room 302, New York 18. (2-M-10) Articles, short stories, novelettes, fillers, on show people, theatrical business. Johnny J. Kline. 15c. Pub.

Modern Screen (Del.), 261 5th Ave., New York. (M-15) Movie fan personality, general articles 1500-2000; fillers, news items. C. D. Saxon and D. L. Horner. Varying rates.

Modern Theatre, The, 825 Van Brunt Blvd., Kansas City 1, Mo. (M section of Boxoffice). Articles on theatre design, construction, maintenance; photos for illustration; carpeting, seating, decoration, confections, merchandising features, of interest to theatre owners. Nathan Cohen. Rate not stated.

Motion Picture Magazine (Fawcett), 67 W. 44th St., New York. (M-10) Sharply-angled stories on established stars, occasional introductory shorts on outstanding newcomers, 1000. Maxwell Hamilton. Liberal rates. Acc.

Movieland Magazine (Hillman), 916 N. La Cienega, Los Angeles. (M-25) Articles on movie personalities and all aspects of movie industry, anecdotes, photos. Dorothea Lee McEvoy. About 5c. Acc. (No report for 1951.)

Movie Life (Ideal), 295 Madison Ave., New York 17. (M-25) Informal, candid pictures of screen personalities, well-captioned. "Angle" stories done in pictures especially desired. Betty Etter. Good rates. Acc.

Movie Story Magazine (Fawcett), 67 W. 44th St., New York 18. (M-15) Fictionizations of current motion pictures on assignment only. Dorothy Hosking. (No report for 1951.)

New Stars Over Hollywood (D. S. Pub. Co.), 30 Rockefeller Plaza, New York 20. (B-M) Well-angled feature articles on new stars, 2000-3500. Francene Sheridan. 3c-5c. Acc. (No report for 1951.)

Photoplay-Movie Mirror (Macadden), 205 E. 42nd St., New York 17. (M-15) Motion picture articles and smash news stories; serials; fillers. Adele Fletcher. Good rates. Acc.

Radio Mirror (Macadden), 205 E. 42nd St., New York. (M-15) Radio fan stories, 3000-5000. Doris McFerran. \$150 up, according to merit. Acc. (No unsolicited mss., read. Query first.)

Screenland, 110 W. 47th St., New York 19. (M-15) Motion-picture feature articles. Miss Delight Evans. Fair rates. Pub. (No report for 1951.)

Screen Stories (Dell), 261 5th Ave., New York. (M-15) Fictionization of picture plays by assignment. E. H. Van Horne. Rates by arrangement.

Theatre Arts, 130 W. 56th St., New York 10. (M-15) Articles on theatrical and associated arts, 500-2500; news items; photos; drawings. Pub.

### I'LL DO IT FOR YOU

Sick of rejects? I have ghost-written millions of words of stories, articles, books, for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE.

**WILL HEIDEMAN**

Dept. A New Ulm, Minnesota

Variety, 154 W. 48th St., New York 19. (W-25) Theatrical trade paper; articles, news, reviews, staff-written. Sid Silverman, Abel Green. Space rates.

#### TRAVEL—MOTORING

Holiday (Curtis) Independence Sq., Philadelphia 3. (M-50) Travel and recreational articles, 3500; photos. Rate varies with value of material. Mainly on assignment. Some fiction. Ted Patrick.

Trail-R-News, Box 1551, Glendale 4, Calif. (M-10) Illustrated travel articles not in excess of 1000 with trailer-coach background. Internationally distributed. No verse. Jean Jacques. 1c up. Acc.; photos, 50c up. (Overstocked; query first.)

Travel (Travel Magazine, Inc.), 115 W. 45th St., New York 19. (M-40) Illustrated, factual travel, exploration, adventure articles, preferably written from personal experience, 2000-3500; no poetry or fiction; query unnecessary unless in doubt. Malcolm Davis. 1c-2c. Acc.

Trailways Magazine, 135 So. LaSalle St., Chicago 3. (Q-\$1.00 per year) Articles 1500-2000 on locations in the U. S. served by National Trailways Bus System, with 8x10 photos. Holder M. Collier, general manager. Up to \$50 for articles. Acc.; \$5 for photos. Pub.; \$100. Pub., for 4x5 vertical color transparencies for cover.

## RADIO-TV

WEST COAST—PAUL F. RAFAEL

Instead of falling off with the coming of summer, as is usually the case, radio and television markets on the West Coast show a distinct lift this year.

A new half-hour program with the stimulating title of *Operation Danger* started June 26th as a weekly CBS sustaining feature. When I talked to John Meston, CBS script editor early in June, he told me the format would be one of action stories centering around the idea of espionage. In plain words, spy stories. The program pays well—\$150 per script—so if you have any cloak and dagger ideas that might fit this series, drag out the typewriter and get started. Unhackneyed plots, novelty of character and plenty of movement are wanted for this excellent new market. Melodramatic cliches are to be avoided, says Mr. Meston, and while intrigue and romance are of course the essence of this type of dramatic effort, believability is important. Scripts should play about twenty-five minutes. Be sure to listen and write for CBS release before submitting. Address John Meston, c/o Columbia Broadcasting System, 6121 Sunset Blvd., Hollywood 28, Calif.

Another of Mr. Meston's dramatic babies, and another opportunity for free-lance writers, is *Escape*, which started again July 4th after a hiatus of some months. This is the "high adventure" series featuring unusual, even startling, incident and background. The "Escape" of the title indicates that the desired effect of the program is to carry the listener away from the drab

### SELL IN THREE MONTHS OR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH—  
YOU CAN WRITE JUVENILES . . .  
AND SELL WITHIN THREE MONTHS.

In past years I have sold some 3000-3500 stories . . . articles . . . serials . . . series. Now I'm teaching it.

ALSO CRITICISM AND COLLABORATION  
Write for Terms and FREE pamphlet  
"Fundamentals of Juvenile Writing"

Juvenile Books Manuscript Criticism a Specialty

**WILL HERMAN**

Room 328

7016 Euclid Ave. Cleveland 3, Ohio

Author & Journalist

monotony of routine existence to a world of exciting adventure. While there have been exceptions, Mr. Meston prefers to avoid the science fiction type of story, concentrating heavily on action and atmosphere. Again the fee is \$450 and again the man to whom you submit is Mr. Meston.

*Suspense*, another standby of the free-lance writer, went off for the summer the end of June, and while it is expected it may resume in the fall, no definite announcement has been made at this time.

*The Whistler*, however, will continue right on through the summer, paying \$250 for half-hour scripts of the psychological mystery type. Too many writers who submit to this market forget that the story is broken at the high point of interest by the closing commercial, which automatically separates the ending into two halves. The first half offers the apparent solution to the mystery but the real pay-off comes after the commercial. Submit script to George Allen, c/o CBS, Hollywood.

*Family Theatre* is now very much in the market for original half-hour scripts. This is in contrast to their former policy of accenting adaptations. Half, or more, of the stories used for this program will henceforth be original. While *Family Theatre* is sponsored by a religious organization and its purpose is actually to sell the idea that "the family that prays together stays together," Father Jerome Lawyer, who acts as script editor, says they do not want strong, emotional pull. *Family Theatre* has been They do want entertaining, logical stories with strong, emotional pull. *Family Theatre* has been known, even, to use material bordering on light comedy, when believability and human interest are also ingredients. Because the program is supported by donations to the church, fee is not large—\$150. Address the Rev. Jerome R. Lawyer,

c/o Family Theatre, 7201 Sunset Blvd., Hollywood 46, Calif.

*Stars Over Hollywood* and *Grand Central Station*, previously listed in *A&J*, will continue during the summer months as free-lance markets. *Royal Playhouse*, the half-hour dramatic television program controlled by Bing Crosby Enterprises, about which we told you in May, is unfortunately not yet set up to read all scripts submitted by free-lance writers. Bud Kay, script editor, tells me that he hopes the time will be

## AUTHOR'S EDITIONS

Have your poems, essays, etc., privately printed in attractive book form. Reasonable prices for small, fine editions.

for further particulars write

**CECIL L. ANDERSON**

11032 McVine Ave.

Sunland, Calif.



**"Break Into the Music Business"**  
SONGWRITERS PUBLISHERS BOOKLET  
**"COMMERCIAL MUSIC"**  
PLUS FOLLOWING MAILING LISTS: all for \$1  
100-Songwriters 100-Music Publishers  
100-Record Companies 100-Disc Jockeys  
100-Radio Station Musical Directors  
Motion Picture Musical Directors  
Music Organizations 50-Music Managers  
100-Music Editors of Newspapers  
POPULAR ADVERTISING CO. INC.  
P.O. BOX 971 ATLANTA, GEORGIA

## TRY THE COMIC BOOKS!

Let a writer-teacher-critic of comic book material help you. My 24-page booklet, **FUNDAMENTALS OF COMIC SCRIPT WRITING** (\$1) contains over 15,000 words on comic book techniques, PLUS a sample **STORY SYNOPSIS** and page of **PANEL SCRIPT** as submitted to an editor. Limited supply. Get yours NOW! Send \$1 to:

**EARLE C. BERGMAN**

1255 No. Gordon St., Hollywood 38, Calif.

## YES, WE HAVE THE PLOT GENIE— THE MAGIC PLOT BUILDER!

Endorsed by leading educators, used by thousands of writers. Let these Specialized PLOT GENIES furnish you with countless dramatic plots for the story types now in demand—Detective-Mystery, Romance, Short-Short Story, and Comedy. Write what the editors want. Get YOUR share of the editors' checks. Send today for free descriptive literature.

**J. C. SLOAN, Publisher's Agent**  
P. O. Box 1008, Dept. A Glendale, Calif.

## TYPING SPECIALIST

Manuscripts promptly and competently typed. 50c per Thousand Words. One Carbon Free.

Minor Corrections.

Sonnets 10c each. Other poetry 1c per line  
My wide typing experience will help guarantee success for you.

**WILLIAM C. DERRY**

40 Rock Avenue

Lynn, Mass.

## I Want to Contact New WRITERS

who are interested in cashing checks of \$1 to \$100, offered every day. The easiest way to write for pay. No previous experience necessary. Send for **FREE DETAILS**. No obligation.

**SAUNDERS M. CUMMINGS**

448-3 Independence Bldg., Colorado Springs, Colo.

## NEED WE SAY MORE?

A client writes: "You are the first agent—who ever did anything constructive for me. All others went off on a tangent with beautiful theories, none of which were practical." \* (name on request)

Novels — Short Stories — Articles — Plays  
Write for Television and Radio—Plays read by Broadway producers.

**ANALYSIS — CRITICISM — GUIDANCE  
REPRESENTATION**

Reading fees: \$2.00 up to 5000 words; over 5000 and up to 10,000, 50c per thousand; 10,000 to 40,000, \$7.00; full length novels & plays, \$10.00. Manuscripts typed, 20c per page. Return postpaid with each ms. please. Send for **FREE BOOKLET**. "To The New Writer."

**NEW YORK LITERARY AGENCY**

910 Riverside Drive

New York 32, N. Y.

soon when he will have a staff sufficient to give consideration to material submitted by new writers. But the organization is still in the formative stage and until plans and policy have been completely set, Mr. Kay says he will have to postpone any move to bring new writers into the picture. He has promised to let us know when he will be equipped to handle a volume of scripts and we will then pass the information on to you.

*Bigelow Theatre*, which was away from the television channels for a short time, returned in June and Young & Rubicam, the agency handling, is now reading script for future production. They use all types of stories—dramatic, comic, suspense—and pay \$500 per script. But the standard is high. Address Bigelow Theatre, c/o Young & Rubicam, 6253 Hollywood Blvd., Hollywood, but be sure your script is written in professional television form.

### POETRY BOOKS \$169.50 NOVELS, RELIGIOUS, MISC.

Have your books PUBLISHED, not just printed. Pay 1/3 down and we start selling. 500 books sold at retail pays for printing 1,000. Reviews, newspaper stories, Addressographed lists.

**THE STORY BOOK PRESS**  
1435 Second (Box 7624) Dallas, Tex.

### LEARN TO WRITE BY ACTUALLY WRITING!

The Numerical Writing Courses eliminate all grueling exercises and teach you how to write by having you do the writing.

In the number 14 short story course,  
There are **14** lesson assignments  
You write short stories

In the number 10 short-short course,  
There are **10** lesson assignments  
You write short short stories

Each lesson stresses a distinct phase.  
Each assignment is a story of your own.  
Each story is given a thorough, constructive criticism by a selling writer with years of experience as a critic. Refer to course by No. when writing.

**THE NUMERICAL WRITING COURSES**  
3898 Chase Street

Denver 14 Colo.

### NON-PROFESSIONAL WRITERS



whose stories are not selling need editorial revision of their scripts. Twenty years' editorial experience qualifies me to give expert assistance with short stories and novels. I am helping other writers make sales—I can help YOU make sales!

**EXTREMELY MODERATE RATES  
FREE READING AND REPORT**  
on one short story if you mention Author & Journalist. Special courses in Writing Short Stories—Writing for the Juvenile Magazines—and Writing Articles.

**MAITLAND LEROY OSBORNE**  
LITERARY CONSULTANT

23-A Green Street Wollaston 70, Mass.

### LATE TIPS

*Police Gazette*, 1819 Broadway, New York 23, writes of immediate need for good factual scripts. Best length, 1000-2000; top length, 3000. Needs all types of fast-moving true adventure and personality stories. Pay begins at a minimum of about 5 cents per word. . . . Farrar, Straus & Young, Inc., book publishers, have moved to new office at 101 5th Ave., New York 3. . . . Duell, Sloan & Pearce books will now be manufactured, sold, promoted through Little, Brown & Co.; editorial address, however, remains 270 Madison Ave., New York 16. . . . *Auto Sport Review*, 105 E. 35th St., New York 16, is new mag in growing auto enthusiasts group of publications; needs are articles to 2000 words directed to auto enthusiasts of all interests, and photos; pay not indicated in first announcement. . . . *Parents Magazine* is bought up to Jan. 1. . . . Changes for last May's Syndicate Market List: A. Neely Hall Productions buys only woodcraft projects. Metropolitan Press Agency is now out of the free-lance market and is moving. Weekly News Feature Service is also at least temporarily out of free-lance market. Cut Independent Jewish Press Service, Inc., from list.

### PRIZE CONTEST

The fifth annual original play contest conducted by the Houston Little Theatre Guild opened June 1 and will close Dec. 31, 1951. Plays should be of approximately two hours running time, including intermissions, and not previously produced. Native Texans, wherever they now reside, and writers now residing in Texas, are eligible. Full rules may be secured by writing Original Play Contest, Houston Little Theatre, 707 Chelsea Blvd., Houston 6, Tex.

**LET A WRITER**  
teach you to write.

### MERIDEL LE SUEUR

Short story writer—all leading magazines. 4 children's books. North Star country. Many Successful writers developed in 20 years of teaching. 6 months personal structural help at low cost. Miss help \$1 per thousand words. Box 3190, St. Paul, Minn. \$3 minimum.

### POETS!

#### SPECIAL SUMMER RATES

Help yourself to selling success under our friendly guidance at these new low rates. **Only \$3 per group of 10 poems**, plus self-addressed envelope (poems should be under 30 lines), for market appraisal, suggestions for correction, helpful pointers. No form letters used. Each client receives individual help, personal attention. Special rate expires August 31, 1951.

### THE POETRY CLINIC

P.O. Box 352 Roseburg, Oregon

*Author & Journalist*

# WHAT THE EDITORS WANT NOW

*Advance*, 313 E. 21st St., New York 10, is a magazine read by people in mail order businesses—the average operator, whose office is his dining room, as Robert L. Faontaine, publisher, puts it. The magazine wants 1500-2000 authoritative articles on the “how” of mail order business, sources of supply, suggestions how to keep records, simplified work methods, anything to help the operator be a better business man. Payment is 1/2 cent per word and report promised fast. Pictures are needed with stories, wherever possible.

—A&J—

*Story-a-Day* magazine has met with some difficulties, editor Lucile Gulliver tells us, so that publication date is again indefinite. Few manuscripts will be considered until a publication date can be announced.

—A&J—

*Recreation World and Recreation Review-Leader*, both at P.O. Box 181, Murray Hill Sta., New York 16, desire how-to articles and new items on recreation as it relates to group activities. Articles should be 500-1500 words, and new items follow the usual news-story form. Payment is made according to worth and after publication.

—A&J—

*The Far East*, St. Columbans, Milton 86, Mass., has immediate need for photos and an article on the Fijis. The magazine is a Catholic mission journal.

—A&J—

*The American Home*, 444 Madison Ave., New York 22, has immediate use for how-to-make or how-to-do picture shorticles on homemaking subjects.

—A&J—

At *Mechanix Illustrated*, 67 W. 44 St., New York 18, editor William L. Parker asks especially for material at feature length (about 1500) on inventing, money-making, adventure.

—A&J—

The special need at the moment at *Country Gentleman*, Independence Sq., Philadelphia, is for short fiction.

## A Message to the World

**WANTED** — A sponsor to portray the soul-stirring musical drama, “The Storm At Sea.” Hear the gifted officers as they embark on a mission of peace, good-will among men. See and hear them in the calm, and in the raging storm as they talk with God, when all seemed lost. Hear and read about His manifestation that followed. One of the greatest stories ever told. Conceived through over three score years of toil, it may deter another major war, and bring peace, prosperity and a better understanding throughout the world. Manuscript on review.

**FREDERICK P. TIMPANY**

928 South 49th St. Philadelphia 43

*The Christian Home*, 810 Broadway, Nashville, Tenn., has marked our query with a particular demand for Christmas materials and further needs for articles on parents and teen-agers.

—A&J—

“Short stories, and articles with pictures on current topics” are needed immediately by Andrew L. Weldon, editor of *The Carmelite Review*, 10 County Rd., Tenafly, N. J.

—A&J—

Photo stories or 1000-1500 illustrated features, all on items of southern Jewish interest, are requested for *Southern Israelite*, 312 Ivy St., N.E., Atlanta, Ga.

—A&J—

*The Christian Advocate*, 740 Rush St., Chicago 11, particular wants “good Interesting Person sketches with inspirational emphasis,” according to word sent to A&J.

—A&J—

Lois S. Thiessen, assistant editor at *HIS*, 1444 N. Astor, Chicago 10, reports: “We need mature, realistic fiction highlighting spiritual problems of Christians and non-Christians in college.”

—A&J—

*Progress Magazine*, formerly of Kansas City, has been supplanted by *You*, edited at Lee’s Summit, Mo. The magazine is for teen-agers, and Newton Lewis is editor. Needs are for fiction, articles, and true stories for teen-agers, with character-building theme. Articles run 500-1500; stories and interviews, 1500-3500. Poems of not more than 16 lines are used. Payment is one cent minimum for prose and 25 cents per line for poetry, on acceptance.

—A&J—

*Midwest Fisherman* has been renamed *The Fisherman*, Oxford, Ohio. Editor George S. Fichter indicates needs remain the same. He does have a particular need now for “inspirational fish cookery (fresh water fish).”

## PERSONAL GUIDANCE PROGRAMS

in the writing of

STORIES

ARTICLES

BOOKS

Radio—Television Scripts—Prize Contest  
With the individual personal guidance and collaboration of a well-known Successful Author—Could You Succeed?

With Personal Criticism—Revision—Sales Help from a well-known Successful Author—Could You Succeed?

Learn how YOU can personally collaborate with a selling well-known writer.  
Write TODAY for our FREE chart—“THE TEN STEPS TO WRITING SUCCESS.”

**A. B. HERWELL**

7016 Euclid Ave. Cleveland 3, Ohio

## THE OLDEST WRITER'S SERVICE

Established In 1913

Agnes M. Reeve, Critic and Literary Agent. Manuscripts criticized, revised, typed, marketed. Special instruction for beginners. Free Catalogue on request. Dept. J.  
Franklin, Ohio

READ

## MAKING IT FUNNY

by Harry William Pyle, a selling gagwriter. Its seven thousand words on humor and one hundred and eleven pointed paragraphs should help a writer put humor into his work. Send one dollar for your copy to

HARRY W. PYLE

Dept. A., 22 No. Angelus St., Memphis, Tenn.

## MANUSCRIPTS NEEDED

A New Publication needs material at all types. Send at once for information.

The Rejection Slip

1725 Topanga Blvd.

Topanga, Calif.

## THIS COULD BE IT . . .

A selling writer, with 11 years experience, I am taking on a limited group of sincere beginners who can justify my time in training them.

Only a few openings left . . . better hurry.

## "THE WRITING AGENT"

George X. Sand P.O. Box 251 Boca Raton, Fla.

## FRIENDLY, EXPERT HELP

What every writer needs. 25 years satisfactory service; worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, textbooks. Each properly typed when ready. Free carbon. \$1.25 to \$1.75 a thousand word average. Minimum \$6.50.

IRMA A. GWIN

(San Francisco 1918-1943)

2140 Empire St., Stockton 5, California

## ARE YOU LOOKING

### for a PUBLISHER?

The basic policy of this firm is to encourage new, unknown writers. If you are looking for a publisher, Vantage Press has an attractive plan whereby your book can be published, promoted and distributed on a professional basis. If you would like more information, please write for Free Booklet BB.

VANTAGE PRESS, INC.

230 W. 41st St.

New York 18

*Western Sportsman*, 3303 Bridle Path, Austin, Tex., has need of southwestern fishing articles, ghost town articles, and articles on southwestern deer hunting. The magazine is overstocked in other needs.

- A&J -

*Outdoor Sportsman*, 109 Commerce St., Little Rock, Ark., immediately wants how-to-do-it articles on hunting and fishing.

- A&J -

*The Negro Traveler*, 11717 S. Vincennes, Chicago 43, has immediate need for true confession stories.

- A&J -

*The Caliper*, of Toronto, has left the free-lance market.

- A&J -

The slant of *Today's Health*, 535 N. Dearborn St., Chicago 10, is toward the normal health interests of well people from high school to early middle age.

- A&J -

*U.S. Camera Magazine*, 420 Lexington Ave., New York 17, is now looking for adventure fiction on photography.

- A&J -

*Pictures*, *The Snapshot Magazine*, the free magazine published at 343 State St., Rochester 4, N. Y., is holding special monthly contests, October through March.

- A&J -

In carrying a notice of the change of address of *A.D.* from Flushing, N. Y., to 109 Greenwich Ave., New York 14, we indicated recently that the magazine wants stories with a religious slant. The editors wish to correct the impression of the notice. "*A.D.* will publish any type of hard-hitting fiction. We are now attempting to reawaken a consciousness of the spiritual in American writing, but this does not mean that we are looking for stories with a spiritual slant. Any story which is true-to-life, well-written and well-plotted will find a market here."

- A&J -

*Partners: The Magazine of Labor and Management*, P.O. Box 248, Lake View, N. Y., pays 2½ cents, on publication, for articles up to 1000 words which point up the need for harmonious relations between labor and management and particles reporting experiences of specific companies and labor unions which have practiced such industrial cooperation.

- A&J -

*Colonial Press*, of Philadelphia, should be marked from our November list of book publishers.

- A&J -

Ruth Rodale, managing editor of *Organic Gardening*, Emmaus, Pa., is interested in con-

## CASH FOR FILLERS

"PEN MONEY" lists over 400 paying markets for fillers, brief items, and "shorticles" of all types, besides presenting instructive articles on how to write salable filler material. Published quarterly. Send 50c for sample copy.

A. D. FREESE & SONS

Box A, Upland, Ind.

tacting writers who understand regional gardening problems. Articles needed would include personal experiences or interviewing. Southern and Midwestern correspondents are particularly needed.

-A&J-

Mill & Factory, 205 E. 42nd St., New York, pays 2 cents on acceptance for technical articles on the operation of industrial plants.

-A&J-

Popular Publications, 205 E. 42nd St., New York 17, are overstocked on poetry.

-A&J-

Scratch Garden News Syndicate from our May syndicate market list.

-A&J-

From Bruce Strasser, our east coast reporter on radio-TV markets: "Cameo Theater is back on NBC for a while with half-hour intimate dramas. Somerset Maugham show goes back to a half hour. Armstrong Circle Theater now pays up to \$750 for a half-hour script."

-A&J-

Telebriefs is out of the market for cartoons for the rest of 1951.

-A&J-

Readers have protested the methods of the Volitant Publishing Co., including editor W. W. Scott of *Man-to-Man* magazine. One reader reports failure to receive payment for an article used in the Dec., 1950, issue of *Man-to-Man*.

-A&J-

We are reminded that English publishers use a great many western and mystery novels from American writers. Sometimes books sell in England which do not find a market in the U.S. Writers of western and mystery novels are well advised to make two carbons, so that one carbon may be submitted to English publishers while the original is being submitted here.

-A&J-

Notes from New York:

Jack O'Sullivan at Fiction House, 130 W. 42nd St., is all bought up for *Planet Stories* and does not need shorts for his other books, but he does need novel lengths (40M to 60M) in these three categories: detective, western and science adventure.

Christine Holbrook at *Better Living*, 230 Park Ave., wants stories in the 4M word length, and general interest articles including humor. Going rates are paid.

Jay Garon at Aley's, (Maxwell Aley Associates), 342 Madison Ave., is looking for melodrama to be used for TV. Will consider both published and unpublished stories.

Ed Roberts at the BBDO Advertising Agency has charge of the Armstrong Circle Theater, now one year old, and he will read synopses of from

**NEW YORK WRITERS GUILD**  
For Published Writers Everywhere  
Dues, \$2 a year.

Director **GEORGIA C. NICHOLAS**  
210 E. 22nd St. New York 10, N. Y.  
ORegon 7-3430

August, 1951

## REX WHITECHURCH

For over twenty years my name has been on the covers of western and detective magazines and many of my books have been published abroad. I am now in the position to help sincere and beginning writers. No formulas, no courses and no bunk. If you can write I will help you. My rates are five dollars a manuscript.

**THE WHITECHURCH AGENCY**  
Box 58 Station E. St. Joseph, Mo.

### EASIEST WAY TO MAKE \$1 to \$10 DAILY WRITING FILLERS

The New 1951 Revised Course & Markets. No long training or professional style and plotting technique is needed. You may write that which will sell the day you first study the course. Shows how to write jokes, news items, juvenile stories and articles, household hints, etc. Special sections for sportsmen, housewives, humorists, etc. Contains samples of published fillers. Complete with latest list of over 150 filler markets and rates. Included, a month of help on up to 1500 words of your short items if you order now. Return this ad and \$1.00 today!

**WILL HEIDEMAN**

Dept. A New Ulm, Minnesota

### WRITING FOR THE JUVENILES

is easy, profitable and pleasant. The largest market open to beginning writers, and the only one where you can EARN AS YOU LEARN. One of my graduates sells more than \$100 worth of stories and articles monthly. My special course of instruction in WRITING FOR THE JUVENILE MAGAZINES teaches everything it is necessary to know. Write for terms. Mention Author & Journalist.

**MAITLAND LEROY OSBORNE**

23-A Green St. Wollaston 70, Mass.

### LAND EDITORS' CHECKS

Be guided by an ADAMS CHART

As a mariner needs a compass, or a pilot a precision instrument, so a writer needs a chart based on FUNCTIONAL TECHNIQUE.

You wouldn't think of baking a cake without a mold to give structure and form to it. You wouldn't think of cutting out a dress without a pattern. A carpenter uses a blue print to build a house. How much more necessary it is that you have a CHART which forms an adequate mold, pattern or blueprint into which you cast your effort at story construction.

Were you to break down published stories into their component elements, you would find that each story had been cast into a segmented mold and that every ingredient was present.

Definitely, an ADAMS CHART maps out the way into the minute intricacies of story structure. Each step is detailed for you. The CHART may be used for any story of purpose you wish to write, be it action story or character story.

**WRITING THIS WAY BECOMES A PLEASURE  
WITH AN INCOME**

A post card will bring you full information.

480 Blair Ave., St. Paul 3, Minnesota

**MARIE ADAMS**

one to two pages if accompanied by release forms. Do not submit anything until you have sent for these forms to him at BBDO, 383 Madison Ave., New York 17.

- A&J -

We have received both praise and blame for the methods of the John D. Stanard News Service, listed in our market columns at various times. Experiences of other readers are solicited.

### WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. (Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications. Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for particulars.

**MARJORIE M. DAVIDSON**

P. O. Box 104

Laceyville, Penna.

### GHOSTWRITER

Over twenty years experience in mending writing for marketing. I do not tell what to do. I do it for you. Reference women's WHO'S WHO. Correspondence requires return postage.

**NATALIE NEWELL**

2964 Aviation, A.J.

Miami 33, Florida

### MANUSCRIPTS TYPED

Promptly, efficiently on good quality Bond. Minor corrections if desired. Carbon copy, extra first and last pages. Mailed flat. 50c per thousand words. Book length novels given special consideration

**JOHN C. GIBBS**

Union City, Tennessee

**"SPLENDID!" Says Leading New York  
Publisher of Tooker Assignment**

**Two of My Ghosted Books  
Have Sold Over 10,000 Copies  
Now A COMPLETE SERVICE**

Outstanding Ghosting; Competent, Sympathetic Revision; Creative Criticism; Sales Offer in Cooperation with New York Agents.

More than Twenty Years' Experience as Magazine editor, successful free lance, critic and publisher. Author of "The Day of the Brown Horde" and numerous other books, short stories, articles, own and collaborative.

Consideration Reading \$1.00 each for short stories. Covers sales offer if salable, brief criticism, or suggestion of further work, separate fee to be arranged. Books \$5.

My technical books "Writing for a Living" (cloth, 207 pages) \$2.50; "How to Publish Profitably" (paper) \$1.00; "Atomic Short Story Technique" (paper) \$1.00.

**RICHARD TOOKER**

P.O. Box 148

Phoenix, Ariz.

## The Brief Case

(We received many replies to the letter by D.H. in our June issue. Here are two typical ones. We thought the original protest by D.H. a huge joke, but we were glad so many readers wanted to extend a helping hand. Editor's note.)

"To D.H.: Hew to the quick, and let the dead chips fall where they may. Then, turn yourself into a peddler. Treat your fine work impersonally. Knock on enough doors and you'll sell. Forget they're yours and peddle them, and you'll not only sell but have them come back to you years after and say, 'Why didn't you give me a chance on those?' A friend of mine encouraged me to do this. One poem we sent out 248 times. It sold to a newspaper—no pay, no copyright, not a poetry column, in the public domain. Other papers slowly took it up; we sent it out some more, and now 1 out of 3 print it. Still no pay, for it is in the public domain; but it has been around the world, Australia, African, Hawaii, Canada, Cuba, Mexico, South America. Others are paying, and editors now ask for more, including some big ones. A&J has a good list, the best.

**POETS:** Send self-addressed stamped envelope for PRIZE PROGRAM. Quarterly prizes \$25; Poetry Book Contest, etc. You will receive also description of HELP YOURSELF HANDBOOKS (\$1 each) containing 999 PLACES TO SEND POEMS.

**KALEIDOGGRAPH, A National Magazine of Poetry** (Published monthly since May, 1929. 25c a copy, \$2 a year)

624 N. Vernon Ave.

Dallas 11, Texas

## There's a NEW WAY to WRITING SUCCESS

### EASIER...MORE SURE...

Here is the modern way to develop your creative ability. Writing is more fun as you learn how to bring into full play your own experiences, ideas and imagination. **THE CREATIVE ABILITY DEVELOPER** shows you how to gain added creative energy and enthusiasm that lead to results, to quicker sales. No other course is especially designed to do this.

The new method is direct, simplified, and efficient. The cost is low. Read how others are aided to write better, to earn more money. Ask for free copy of "The Way to Successful Authorship."

**SIMPLIFIED TRAINING COURSE**  
1819 Gilpin St., Denver 6, Colo.

Please send me your free booklet and other information about **THE CREATIVE ABILITY DEVELOPER**.

Name.....

Address.....

Run our 50 magazines up to 500 and you'll still be better off than I was," R. T. Lyndhart.

"Would suggest to D.H. that instead of criticizing the magazine she criticize her poetry. That 400 poems could be written without at least one of them being accepted seems to me record-breaking." L.M.T.

I appreciate Mr. Dreyfuss' article on the mystery of the enclosed postage. Too often I've wondered what they did with mine. But there's one way many a writer can save many a 3 cent stamp. Weigh the inside envelope with contents separately. It will often ride for 3 cents less. I sometimes attach one or two of the return stamps and leave the others hinged so that if they accept one ms out of two or three I enclose they can remove the surplus postage for their pool or mine.—Georgia C. Nicholas.

#### MOSTLY PERSONAL

(Continued from Page 3)

skip, and jump, plus a hard horseback ride, from one house to another.

The problems are certainly clear in such an area. And that is why I think the new development has come out of the West, particularly. For that reason I am particularly pleased to have for this issue Dale White's report on the interesting Montana Institute of the Arts and the leadership provided by such good friends as H. G. Merriam, Joseph Kinsey Howard, Norman Fox, and Dale White. This development of a conference (the Montana conference is being held this month at Missoula) and a continuing group activity among writers—and also among associated artists—on a

## MONEY!

Write for Television  
and earn **BIG MONEY!**

**LET US SEND YOU A 50-PAGE  
PROFESSIONAL TV SCRIPT**  
which you can use as a model!

#### PLUS

Instructions for **TV** writing and  
big market list including  
**ALL TV STATIONS IN THE U.S.**  
Clip coupon **NOW** and send with  
Five Dollars to:

#### TELEFACTS

Box 1155  
Studio City, Calif.

Enclosed find \$5 for which send me TV  
script, instructions and market list.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

August, 1951

statewide basis is a tremendous shot in the arm to writers of that state.

My own slant happens to be a regional intention. Here, for a moment, I must step out of the shoes of the editor of *A&J* and talk in a more personal role. Although my very wonderful associates on *A&J* support activities on behalf of writers and throw the great weight of the magazine—the core of writers' aids, or, as Horace Critchlow so ably puts it, "the right arm of the writer"—behind the sound developments for writers, they cannot be committed to more than support for other activities in which I am engaged.

During the years I have been in Denver, the years since World War II, I have looked forward to the establishment of combined activities and services—informally combined, it is true, since they must be "owned and operated" at various places and with various persons—upon a large regional basis. The region is broadly interpreted to include the great plains, the mountain areas, the Southwest, and the Pacific Coast; but, since our work has enlisted the support and interest of hundreds outside even that large area, no particular region is excluded. In this toward which we have been working, we have had the cooperation of dozens of able people—the staff of *A&J*, teachers and writers of many sorts, people who have proved that they can "put out" to other writers in a truly helpful manner.

Let me run through a list of some of the developments. (1) The magazine which, we hope, is best for writers. (2) A writing "program" at the college level, with year-round training of various sorts. (May I say that at the University of Denver it is my pleasure to direct—and to teach in—a program whereby it is possible to secure three degrees, B.A., M.A., Ph.D., with a major in English and with a specialist concentration in writing. And that some most able teachers in journalism as well as English provide help on various formal and informal bases in the total work offered to writers.) (3) A summer work-

## PERSONALIZED SERVICES PAY OFF

THE PROOF? During the past few months, my clients have sold novels to McGraw-Hill Book Co., Inc., University of Denver Press; short stories to Star Weekly magazine, Empire Magazine, etc., etc.

PERSONALIZED SERVICE—just what does it mean? It means that individual, man-to-man contact between student and teacher. It is **not** form criticism; **not** canned messages on forms; **not** skimpy notes along your script borders; **not** a short letter, generalizing on writing form. You work, personally, with a writer who is selling **now**—not one who sold back in the lush days of writing.

YOU get this kind of service from me and it comes to you at the regular criticism rate of \$1 per M for the first 10,000 words; 60c per M thereafter. Minimum fee \$3.<sup>00</sup> No charge for the second reading if your idea has any possibilities. Ghosting and Collaborating rates upon request. Consultations by appointment. Return Postage, please!

GEO. M. OSBORNE

**THE OSBORNE LITERARY SERVICE**  
3898 Chase St. Denver 14, Colo.

# RECOMMENDED READING

(A&J is glad to recommend the following books, for they combine enjoyable reading with sound instruction. You may place orders for any of them with either the Publisher or our Book Department.)

1. **ANCHOR IN THE SEA**, an Anthology of Psychological Fiction, Edited by Alan Swallow. A book of examples particularly valuable for the writer of "quality" fiction. Special paper edition for A&J readers. \$1.00.
2. **NEW POETIC LAMPS AND OLD** by Stanton A. Coblenz. The Wings Press, Mill Valley, Calif. The spotlight turned on the new poetic movement. A book to clear away the confusion besetting our verse writers. "The fullest, sanest and most eloquently persuasive treatise on the subject I have seen."—Gilbert Thomas, noted English poet, critic and biographer, in *The Christian World* (London). \$2.00.
3. **THE TECHNIQUE OF FICTION** by Willard E. Hawkins. The widespread use of the **TECHNIQUE OF FICTION** in classroom, as well as in successful writers' libraries, is a clear indication of the value of this book. Hawkins, the founder of **AUTHOR & JOURNALIST**, knows writers' problems, and beginning writers especially will shortcut their way to good markets if they follow closely the well-beaten trail set forth in Hawkins' book. \$2.50.
4. **IN DEFENSE OF REASON** by Yvor Winters. The collected criticism of one of the outstanding critics of modern times, with extended discussions of principles of poetry and fiction. \$2.50.
5. **ON THE LIMITS OF POETRY** by Allen Tate. Collected critical essays by the outstanding name among "the new critics," together with some essays on fiction. \$4.00.
6. **CHARACTER** by Catharine Barrett. Catharine Barrett provides here her full and complete materials on the handling of character in fiction—not available anywhere else except in this most important booklet for fiction writers. Read "The Psychological Pattern," use the Character Chart, study the full work to your own benefit, at this low price. \$1.00.
7. **A DICTIONARY OF LITERARY TERMS** by Duffy and Pettit. Alphabetical listing of literary terms, with definitions and examples from the world's literature. Paper, \$1.00; cloth, \$2.00.
8. **WRITING FOR YOUNG PEOPLE** by Mabel Louise Robinson, Thomas Nelson & Sons, 385 Madison Ave., New York 17, N. Y. The art of juvenile story writing by the famous teacher of Columbia's Writer's Workshop. "As different as possible from a how-to-do-it manual, quite as practical, far more inspiring, and likely to last much longer because its discussions and advice go to the roots and reasons of good writing."—May Lamberton Becker. \$2.75.
9. **AN EDITOR LOOKS AT POETRY** by Stanton A. Coblenz. The Wings Press, Mill Valley, Calif. Practical Pilots for the Practicing Poet. The author, for more than seventeen years editor of **WINGS**, has written this book in response to many requests, "Won't you tell me just what's wrong with my verse?" "Won't you tell me why my work isn't accepted?" Copiously illustrated with model poems. \$2.00.
10. **I SELL WHAT I WRITE** by Jules Archer. Fell Publishing Company, 386 Fourth Avenue, New York 18. Long popular with A&J readers, *Free-lance Journalist* shows how the writer can give the editors the kind of writing they will pay spot cash for. In addition to more than 100 case histories this valuable book shows how to find, develop, and sell story and article ideas. \$2.50.
11. **THE ART OF WRITING FICTION** by M. R. Orvis. Prentice-Hall Inc., 70 Fifth Avenue, New York 11, N. Y. If you are a beginning writer who not only wants to sell, but is seriously interested in good writing, you will want this book. The author gives you a thorough orientation in the nature and principles of fiction writing, and illustrates the basic techniques with examples from outstanding modern writers. Emphasis is placed on developing your ability to evaluate your own work. \$4.00.
12. **WRITING AND SELLING SPECIAL FEATURE ARTICLES** 2nd ed. by H. M. Patterson. Prentice-Hall, 70 Fifth Ave., New York 11. Especially for those who want to sell articles. Stress is placed on the commercial aspects of writing—how to analyze your market and sell to that market, how to research your idea, how to meet the specialized demands of specialized markets. Points out the often-neglected opportunities open to the fledgling writer in the trade, business and technical field. \$6.35.
13. **THE CRAFT OF THE SHORT STORY** by Richard Summers. Rinehart & Company, Inc., 237 Madison Ave., New York 16. As intended, this book serves primarily as an inspiration and a starting point for creative writing. Summers deftly discriminates between the "quality" and "commercial" story, supplies excellent examples of each, and covers the basic techniques of story writing. \$3.50.
14. **THE ART OF MODERN FICTION** by Ray B. West, Jr. and Robert W. Stallman. Rinehart & Co., 232 Madison Ave., New York 16. A book which carefully captures, through analysis of recognized great stories, the important technical qualities of fine writing in fiction. \$3.50.

shop, with active support for different workshops and conferences throughout the country. (4) Active relationships with editors, publishers, agents, throughout the country, to secure mutual cooperation where advisable. (5) The establishment of a sound publishing activity, particularly in books, to supplement the large commercial

houses; particularly has this seemed helpful in guaranteeing the growth of sound creative and non-fictional treatment of vast materials, when that treatment may, at times, develop manuscripts which are not suitable to the needs of large commercial publishers but need badly to be published for the growing publics of specialized readers. (6) On a limited basis, manuscript consultation and advice; heretofore this has been confined to the scope of the activities indicated above, but it will shortly be extended beyond those activities. (7) During the last spring, I tried, with the cooperation of various educational institutions and persons, what were called "week-end writers' conferences," that is, conferences lasting from Friday evening through Saturday afternoon of one week in four different cities of the region which did not have writers' services. The response was such that further conferences of this kind will be held during the next school year, on an expanded basis, and with various personnel available to help make these important face-to-face contacts among writers.

With the exception of the tie-in of publishing with writers' services, and the week-end writers' conferences, all these fall within the four important types of activities among writers which I mentioned early in this column. But those two developments—plus the energetic activities of our friends in Montana—indicate that now we are ready for the step for which I have been preparing for some time a somewhat informal but effective tie-up of writers' services, contacts, exchanges, on a large regional basis, to be given some such informal title as "regional writers' services and center." With the exception of the people attending the current workshop at Denver, the readers of *A&J* are the first to learn of this development. I solicit your good wishes for the effort, and your support for other writers when it is needed. Together we build the true satisfactions of the greatest of all professions—the breaking of barriers to achieve the common sharing of experience and knowledge.—A.S.

## REVISING \$1.00

EDITING  
REVISING  
POLISHING  
CORRECTING  
7 PAGE ANALYSIS

a 1000  
words plus  
postage

PARAGRAPH-BY-PARAGRAPH  
LINE-BY-LINE  
WORD-BY-WORD

On Your Script  
**JUST LIKE COLLABORATION**  
Mail Manuscript to Rewrite Deck B.  
**OR SEND FOR SAMPLES OF  
STORIES REVISED & PUBLISHED**  
**RALPH NATHAN**

(Since 1932)  
814 44th Avenue, San Francisco 21, Calif.

# ADEAS

(ADEAS offers you, the reader and writer, an opportunity, for a few cents, to air your wares, from one line to 50 words worth. Taboo? One: A&J asks that the lines here be in good taste. Literary critics and agents, typists, stationers, and those who offer correspondence courses have found advertising space elsewhere in the magazine. Rates here run 8c a word for the first insertion and 8c after that, for the same copy. Copy deadline is the first of the month preceding publication. Address correspondence to ADEAS, AUTHOR & JOURNALIST, Boulder, Colorado.)

## BOOKS & MAGS

**WRITERS, COMPOSERS:** Your name on a penny card brings price list. Magdalene Kuhlman, 184 South Point Drive, Avon Lake, Ohio.

**CARTON GAG WRITER!!** "Cartoonists Bible" \$2.00. Don Ush, 123-35 82 Rd., Kew Gardens, N. Y.

**THE PLOT BOOK.** Make your own. Create original plots from published stories without plagiarizing. Makes writing simpler, easier. Folio shows how. Price, 50c. Writecraft Service, Gurnee 2, Ill.

**USED COURSES AND INSTRUCTION BOOKS** on writing, bought, sold, rented, and exchanged. Money back guarantee. Smith's, 84 Washington, Peabody, Mass.

**AUTHOR'S EDITIONS** under a reasonable plan. Send for brochure. Big Mountain Press, 2686 So. York, Denver 10, Colo.

**HOW TO BUILD UP A STORY**—helpful, detailed, instructive 6000-word treatise for beginning writers tells step-by-step procedure. Fifty cents postpaid. Osborne, 23 Green, Wollaston, Mass.

**DIANETICS NEWSPAPER.** Sample 20c. The Arc Light, 1370 N.W. 86th Street, Miami 47, Florida.

**ANOTHER A&J SPECIAL! SCHOYER'S VITAL ANNIVERSARIES, 1950,** (value, \$2.00) free with two-year subscription or renewal to A&J. Mail \$3.00 to AUTHOR & JOURNALIST, Dept. B-3, Boulder, Colo.

**HOW TO PREPARE MANUSCRIPTS** by George Milburn. AUTHOR & JOURNALIST would like to supply every beginning writer with this Little Blue Book, for hundreds of good manuscripts are rejected every day because writers fail to meet editorial requirements for Ms. format. Mail 25c today for your copy of HOW TO PREPARE MANUSCRIPTS, plus a MANUSCRIPT RECORD! AUTHOR & JOURNALIST, Boulder, Colorado.

**ONLY \$1.50 FOR THREE \$1.00 FOLIOS! LIMITED TIME ONLY. PSYCHOLOGY OF LOVE**—helps you write solvable love stories and also win happiness in your own life. **HEALTH & HAPPINESS**—feel and look as young at 70 as at 30. **HOW TO BEAT INFLATION & DEPRESSION.** J. C. SLOAN, P. O. Box 1008, Glendale, Calif.

**\$5.00—Thirty lesson check yourself fiction course. \$3.00—Ten lesson short story course.** Evans W. Buskett, 2501 Pennsylvania, Joplin, Missouri.

## MARKETS

**HOW TO TAKE PICTURES FOR MONEY.** Illustrated booklet by successful Free Lance, \$1.00. Bend Pilot Publishers, Dept. AJ, Box 488, Bend, Oregon.

**THE 10 BEST MARKETS** for your manuscript for \$1.00. Send us a letter describing subject material, length, story type, slanting and rights available. Don't waste time and postage. We'll send you the RIGHT markets—advertisers, editors, requirements, taboos, rates and everything else you'll need. Enclose \$1.00 bill. TREMELLO BUREAU, 26 Elm Street, Morristown, New Jersey.

**CASH FOR YOUR RECIPES!** Market List and How-To. \$1.00. Grant, A551, Box 24, Fremont, Mich.

**"CARTOONISTS' WEEKLY MARKET LETTER"** Box 187, La Habra, Calif. FREE SAMPLE.

**FILLERS AND SHORT PARAGRAPHS SELL READILY.** Details and Markets 25c. 101 Cash Markets for All Kinds of Poems 25c. Writers Service, Box 1355, Lubbock, Tex.

**SHORT FEATURES SELL QUICKLY.** Where to get, how to write, where to sell. 25c, coin or stamps. Writecraft Service, 601 N. Fell Ave., Normal, Ill.

## PERSONALS

**SOMEONE TO CARE**—That universal need. Join THE FRIENDSHIP CLUB. Write Charlotte Kay, 232 Harvard Ave., North, Seattle, Wash. Postage, please.

What does **ASTROLOGY** say about YOUR writing ability? Send complete birthplace data to **HOROSCOPE**, Box 185, Hermosa Beach, California—\$3.00.

**COLLABORATOR WANTED,** 50/50 basis. Address: L. O. G., Box 1536, Vallejo, Calif.

## SERVICES

**TEACH-YOURSELF WRITING COURSES & Books,** new and used, bargain prices. W. Heideman, Dept. A, New Ulm, Minn.

**WANT TO WRITE PROFESSIONALLY** and thereby sell as quickly as possible? Find answer my ad, this magazine, page 28. **NATALIE NEWELL**, Ghostwriter.

**CARTOONING CHART**—Shows How To Draw 100,000 funny faces . . . illustrate your own articles. Talent unnecessary. 25c. Ross, 111-14 76th Ave., Forest Hills, N. Y.

**YOUR NAME AS AUTHOR** on ghost-written book or story with all publication rights at extremely low cost. For particulars, address Literary Service, 23 Green, Wollaston, Mass.

**MELODIES GHOSTWRITTEN** for your lyrics, \$5.00. Lead sheet arrangement included. **CONSTANCE CARNEY**, 27 Blinn, New London, Connecticut.

**SPANISH TRANSLATION,** letters, circulars, articles, books. By arrangement. Return postage required. Also Spanish Correspondence instruction. Language Service, P. O. Box 1536, Vallejo, Calif.

**PHOTOGRAPHS FOR WRITERS.** Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

**MY FINISHED CARTOONS** drawn to your gags at \$1.00 each. Mailed flat on illustration board. F. Cunningham, Brookside Rd.; Leavittsburg, Ohio.

## OPPORTUNITIES

**RUBBER STAMPS**—Three line name and address, \$1.00, Postpaid. Johnson Publishing Co., Boulder, Colo.

**FREE BOOK "505 Odd Successful Businesses."** Work home, \$250 week reported. Expect something odd! Pacific-15a, Oceanside, California.

**CLIP, SELL NEWS ITEMS** from local newspapers. Detailed instructions, 32 markets for \$1. Dan Valentine, Box 2324, Salt Lake City, Utah.

**YOUR NAME AND FULL ADDRESS** on a good Rubber Stamp, made-to-order, only \$1.00, Postpaid. Moray's, 627-A Baker, San Francisco, Calif.

**EARN MONEY ADDRESSING ENVELOPES!** Homework! Instructions, 25c! Hirsch's, Spring-Valley 2, N. Y.

**CASH** for your box tops, labels; price list, instructions, 25c. P. O. Box 265, Ordinance, Oregon.

**INEXPERIENCED WRITERS WANTED,** work to assignment. Remit 30c for Bulletin. John D. Stenard News Service, Drawer 1566-J, Chattanooga, 1, Tenn.

**EARN MONEY** writing trade news. Something easy. Information free. Charles Olive, Willmar, Minnesota.

## SUBSCRIBE NOW

for **AUTHOR & JOURNALIST**, the  
Right Arm of the Writer

Clip this ad and mail with \$1 for a six months trial subscription (Canada \$1.25) to Author & Journalist, Boulder, Colo.

# Make Your Book Pay Off!

**D** ID YOU every stop to realize that there is more money to be made from the sale of subsidiary rights to your book than from the original sale to a book publisher? Hard cover publication should be looked upon as merely the first step when you achieve the status of a published author. Book club, movie, t. v., cheaper editions, pocket edition, foreign, etc., are but a few of the many outlets dependent upon published books for material.



With this in mind, is there any doubt but that you require the services of a recognized New York literary agent? My contacts are strictly top level—I know the editors and what they are buying. Send me your book today. I'll read it thoroughly and report to you within two weeks as to sales possibilities.

I know what publishers want and can tell you if your script is ready for submission to editors, if it contains flaws which can be corrected or if you are wasting your time even trying to place your book. Send your script today! Market appraisal, \$5.

**REVISION SERVICE** — If you've revised your book (or article or story) so often that you've lost your objectivity or if you do not have the time to revise, I will rebuild your script eliminating the flaws in technique so objectionable to editors. Write me about your book and your particular problem. I'll reply promptly.

**POETS!** I am at present the only major agent offering qualified poetry criticism, sales service and/or marketing suggestions. Rates: \$1 per page (with a maximum of 20 lines) — minimum fee per poem \$3. Books of poetry, reading and market appraisal, \$10.

**RATES FOR READING AND/OR DETAILED CONSTRUCTIVE CRITICISM OF SHORT STORIES, ARTICLES, \$1 per 1,000 words or fraction thereof—minimum fee per script \$5. Enclose fee with each manuscript. Reading and Criticism fee always refunded on sale of manuscript.**

**PROFESSIONALS:** 10% commission on sales if you are selling regularly to national magazines or if you've placed a book with a major company within the last two years. No reading fees but please write full details before sending material.

**Write today for free booklet YOUR KEY TO SUCCESSFUL WRITING.**

**IN CHOOSING A LITERARY AGENT — WHY NOT THE BEST?**

**FRANK Q. BRADY,** Literary Agent

Dept. AJ, 55 West 42nd Street, New York 18, New York